

A
DESCRIPTIVE and CRITICAL
BIBLIOGRAPHY
of
LEIGH HUNT'S PROSE-WRITINGS.



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P R E F A C E .

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What follows is but the first rough draft, in parts very incomplete, of a critical and descriptive bibliography of Leigh Hunt's prose writings. To render such an account anything like perfect was soon seen to be a work of years and it was thought desirable to present the first results of research at an early date. The lacunae, consisting chiefly of the author's anonymous articles in fugitive and extinct periodicals, could be filled in afterwards. It was, indeed, the thought of such scattered and anonymous compositions that made Mr. Edmund Gosse recently despair of any such work as this ever being accomplished. However, the bibliographer of a fairly recent author only needs time and some enthusiasm; viresque acquirit eundo.

Though the account is imperfect, it is the fullest that has yet been issued of the prose, Alexander Ireland's Bibliography of 1868 being the only previous detailed account.

I have endeavoured to make my bibliography a readable volume by Boswellizing upon my books. For, if a book be the precious life-blood of a master-spirit, it surely has an individuality of its own which/

which may be made to live again by noting the occasion for which it was written and the circumstances attending its production. Each volume then has a separate note which relates the chief facts about it and tries to indicate its contents and spirit. Some comment is also incidentally introduced, especially on the critical volumes, as chronological study revealed the early greatness of Hunt as a critic and the consistency with which he applied his general ideas for over forty years.

Most of his contemporaries were acquainted with Hunt and many of them at one time or another, either corresponded with him or wrote about him and his books. Hence the sections dealing with Correspondence, Huntiana, and Critical and Biographical References give only the first results of research.

Most of the works mentioned have been read and examined and every endeavour has been made to ensure accuracy of dates and details. The text has also been recently revised, but, although some additional entries have been made, its general form remains the same.

An/

3.

An Appendix has, however, been added consisting of works which have been examined since the main body of the book was typed.

ALEXANDER MITCHELL.

EDINBURGH.

31st. March, 1924.

I.

PROSE-WRITINGS of LEIGH HUNT

in CHRONOLOGICAL ORDER.

NOTE. An excellent "Chronological Bibliography of the Poetry of Leigh Hunt" is given in Mr. Milford's Edition of "The Poetical Works" (1923).

1801. aetat. 17.

Article in The Monthly Perceptor, which has not yet been traced. This periodical, according to Thornton Hunt, "was then open to the first attempts of youth in the exercise of original composition". It was through this article that he first met Marianne Kent. (See the "Correspondence" Vol. I. pp. 5 & 6.)

1804-5. CONTRIBUTIONS to the TRAVELLER.

This was an evening paper afterwards incorporated with The Globe.

"It is true . . . that in consequence of the way in which we were taught to use them by the schoolmaster (Boyer) I had become far more disgusted than delighted with the charming papers of Addison, But the seed was sown, to ripen under pleasanter circumstances; and my father, with his usual good-natured impulse, making me a present one day of a set of the British classics, which attracted my eyes on the shelves of Harley, the bookseller in Cavendish Street and the acquaintance which I now made for the first time with/

with the lively papers in the "Connoisseur", gave me an entirely fresh and delightful sense of the merits of essay-writing . . .

The consequence was a delighted perusal of the whole set of classics . . . and this was followed by my first prose endeavours in a series of papers called the Traveller, which appeared in the evening paper of that name . . . under the signature of "Mr. Town, junior, Critic and Censor-general" - the senior Mr. Town, with the same titles being no less a person than my friend of the "Connoisseur", with whom I thus had the boldness to fraternize. I offered them with fear and trembling to the editor of the Traveller, Mr. Quin, and was astonished at the gaiety with which he accepted them. - Luckily, the essays were little read; they were not at all noticed in public; and I thus escaped the perils of another premature laudation of juvenility. "Autobiography" Vol. I. Chapter VII. pp. 155-156.

NOTE. The pagings of the "Autobiography" are those in Mr. Roger Ingpen's Edition.

N.B. These essays have not been seen.

1805. In a letter to Mr. Hunter, his future father-in-law, he mentions an essay on which he is engaged, entitled "An Essay on Heroi-Comic Poetry". By it, he intends to introduce Tassoni's "Rape of the Bucket". See "Correspondence" Vol. I. p. 14.

There is no other mention of this. His Italian studies had been begun in 1799.

1° DRAMATIC CRITICISMS in The NEWS.

May 19th 1805 - Dec. 13th 1807.

They have never been reprinted, though a few selections appeared in the Appendix of the Critical Essays of 1807, which is an entirely different work.

"My brother John, at the beginning of the year 1805, set up a paper, called the News, and I went to live with him in Brydges Street, and wrote the theatricals in it".

"We saw that independence in theatrical criticism would be a great novelty. We announced it, and nobody believed us; we stuck to it, and the town believed everything we said To know an actor personally appeared to me a vice not to be thought of; and I would as lief have taken poison/

poison as accepted a ticket from the theatres".

Autobiography Chap. VII.

The principal themes are as follows.

- 1^o In his first article, he begins his tirade against Master William West Betty, "the young Roscius" who was then the rage and by the end of the year is pleased to announce that "everything proclaims the decline of baby theatricals".
"I was right about Master Betty, and I am sorry for it; though the town was in fault, not he". Autobiography Chap. VII.
- 2^o The attacks upon the farce writers, Reynolds, Dibdin, and Cherry, none of whom had indeed much merit, but all of whom he treated with youthful contempt. (See also "The Feast of the Poets")
- 3^o The severe criticisms upon John Philip Kemble, the occasional carping remarks upon his more famous sister, Mrs Siddons, and the limited praise of the younger Charles Kemble. John Philip he finds wanting in genius, too deliberately artistic, and spoilt by an eccentric pronunciation; Mrs Siddons has genius but lacks the 'Amatory pathetic', while Charles Kemble is limited to tender lovers and spirited gentlemen.
"I was right about Kemble".
"Autobiography, Chap. VII.

II. CRITICAL ESSAYS /on the/ PERFORMERS of the LONDON THEATRES, /including GENERAL OBSERVATIONS/ (sic) on the PRACTISE and GENIUS of the STAGE./ By the Author of the THEATRICAL CRITICISMS in/ the weekly paper called the NEWS./

(Vignette)/

PREFACE	V - XIV.
CONTENTS	XV - XVI.
CRITICAL ESSAYS	1 - 230
APPENDIX	231 - 258
INDEX	1 - XVIII.

Then follows "Prospectus /of/ The Examiner,/ A New Sunday Paper,/ etc." i-Viii. after which is one page of Advertisements, containing the following:

"Preparing for Publication./ Satires,/ Epistles, and Lyric Pieces./ By Leigh Hunt./ - The various Poems of Horace,/ that have been happily / translated or imitated/ By our Best Poets,/ with an attempt to supply the more translatable/ of what remain; / and,/ an Essay/ on his genius and writings/ By Leigh Hunt"/

(These never appeared, nor is there further mention of them. In Mr. Milford's Bibliography, however, there is mention of a translation of Horace's Ode to Pyrrha, under Examiner, 1812).

8^o, $\frac{7}{616}$ " x $3\frac{15}{16}$ " pp. i-xvi + 1 - 258 + i-xviii.

There is a second copy in the British Museum, in which the Title-page comes before the Fly.

NOTE on DATE. The volume did not really appear till Feb. 1808. See similar note under Classic Tales I.

Another/

Another copy, in the Dyce and Forster Bequest Library at South Kensington, has, inserted throughout, portraits of Actors and Actresses. On the Fly is the following:

"Illustrated with /

Numerous Plates

G.D. (George Daniel)

Canonbury".

A portrait, also, of Leigh Hunt has been inserted as a frontispiece. On the Dedicatory Page is a note, which states that "A large proportion of these "Critical Essays" are splenetic and lying, etc." The original owner, then, must have been on the side of the Actors.

CONTENTS.		PAGE.
<u>SECTION I.</u> <u>TRAGEDY.</u>		
Essay on the Representation of Tragedy		1
" X Mr. Kemble		5
" X Mrs Siddons		16
" X Mr. Pope		22
" on Mr. Raymond		29
" on Mr. Henry Siddons		33
" on Mr. Henry Johnston		36
" on Mr. Murray		42
" on Mrs Powell		44

SECTION/

SECTION II. COMEDY.

CONTENTS.	PAGE.
X Essay on the Representation of Comedy	48
X " " Mr. Bannister	60
X " " Mr. Lewis	74
X " " Mr. Munden	81
" " Mr. Fawcett	87
" " Mr. Simmons	94
X " " Mr. Liston	97
X " " Mr. Emery	104
" " Mr. Wewitzer	115
" " Mr. Johnstone	118
" " Mr. Blanchard	122
X " " Mr. Dowton	125
X " " Mr. Mathews	133
X " " Miss Pope	142
" " Mrs Mattocks	150
" " Miss Mellon	156
X " " Mrs Jordan	161
" " Miss Duncan	170

SECTION III. TRAGEDY and COMEDY.

X Essay on Mr. Elliston	180
" " Mrs Henry Siddons	204

Essay/

	CONTENTS.	PAGE.
	Essay on Miss Smith	211
X	" " Mr. Cooke	216
X	" " Mr. Charles Kemble	223

APPENDIX.

INDEX.

III. DRAMATIC ESSAYS / LEIGH HUNT / Selected and Edited, / with Notes and an / Introduction, by / William Archer and / Robert W. Lowe / Walter Scott, Ltd. / 24 Warwick Lane, London / 1894 //

8^o, 7 $\frac{5}{16}$ " X 4 $\frac{7}{8}$ ", pp. i - xlvi + 1 - 236 + (Index) 237-242. This gives, as frontispiece, the usual Meyer portrait, reproduces the Title-page of the 1807 Edition, gives the preface and the Synopses of actor's characteristics of that edition and the essays marked with an asterisk in the above. There is also a selection from the Appendix, as follows:

APPENDIX (EXTRACTS from the NEWS)

John Kemble's Mispronunciations.

o An Essay on Invention in Pronunciation.

The Grecian Daughter.

Playwrights/

Playwrights and the Press.

Rules for the Theatrical Critic of a News-
paper.

Stage Costume. Chronological absurdities of
the present stage.

Kemble and Mrs St. Ledger.

- o An Essay on the Appearance, Causes and Con-
sequences of the Decline of British Comedy.

N.B. (o. Leigh Hunt's own Title).

CRITICISMS from THE TATLER (1830-31)

occupy pp. 141 - 237, and are as follows:

Dowton as Falstaff	Oct. 4, 1830
Miss Fanny Kemble as Juliet	Oct. 5, 1830
" " " as Belvidera	Oct. 7, 1830
" " " as Juliet	Oct. 12, 1830
Macready as Virginius	Oct. 19, 1830
" " Hamlet	Oct. 22, 1830
The School for Scandal	Oct. 27, 1830
The Merchant of Venice	Oct. 28, 1830
Miss Fanny Kemble as Mrs Haller.	Nov. 4, "
She Stoops to Conquer	Nov. 6, "
King Henry V.	Nov. 9, "
Miss Taylor as Rosalind	Nov. 19, "
King Henry IV.	Nov. 20, "

"As/

"As You Like It" again	Nov.	20, 1830
Miss Huddart as Belvidera	Nov.	23, "
Macready as King John	Nov.	29, "
" " The Stranger	Dec.	14, "
Werner	Dec.	15, "
Edmund Kean as Richard III	Feb.	1, 1831
Miss Fanny Kemble as Beatrice.	Feb.	18, "
Edmund Kean as Othello	Feb.	21, "
Macready as Macbeth	March	15, "
Miss Fanny Kemble as Constance.	March	25, "
The Death of Elliston	July	10, "
Kemble and Kean	July	25, "
Mr. Kean as Richard III	Aug.	30, "
Kean's Performance of Dying Scenes.	Sept.	25, "

CRITICAL REFERENCES.

See Archer's Introduction to Dramatic Essays, Leigh Hunt, etc. (See below).

CRITICAL NOTE: Through these articles, Leigh Hunt is our first Dramatic Critic, the first journalist, who as Mr. Archer says gives " 'hot-and-hot' impressions " of the theatre, "the first writer of any note who made it his business to see and report upon all the principal theatrical events of the day". Seventeenth and eighteenth century criticism had been upon the theatre, (though not upon the drama), scanty, fragmentary and reminiscent. Few, like Pepys in one age and Churchill (see his Rosciad) in another, had given impressions of plays and actors immediately after a performance. Few had recognised the importance of the actor and the stage in their judgment of plays. This is what Leigh Hunt did and his successors down to Archer, Shaw, Walkley and Baughan, have followed in his footsteps. In his Preface to the Critical Essays, he is well aware of the novelty. "If any man", he says "not very fond of music, will reflect a little between the acts of one of the modern comedies, he will find that his chief entertainment has arisen from the actors totally abstracted from the author". And again, "it was this strange superiority of the mimetic over the literary part of the stage, of the organ/

organ, in fact, over its inspirer, that determined me to criticise the actors". His aim too, is critical and reforming. "I was induced to continue it, partly by the originality of an enlarged criticism on the theatre and principally by the hope of exciting an honourable ambition in the actors, who have hitherto been the subjects of mere scandal, or at best of the most partial levity".

Thus, then was born a new 'kind' of criticism, minor perhaps and often ephemeral, but always valuable for great plays; for the play is only accidentally literature and is written to be performed.

Those early dramatic essays consist of a resumé of The News articles. They reveal the cocksureness of youth and its heartlessness when attacking elders. Their attacks, are indeed often very virulent. However, as Charles Mathews the actor said in Memòirs, they show "sound criticism of dramatic talent" and a "superior mode of writing upon the subject". Hence some parts of them may still be read with instruction. Their acute and delicate/

delicate observation of the nuances of acting, dress, and stage setting, is really remarkable in one so young. Their style is sufficient, though it is imitative 18th century work.

THE SYNOPSES which precede the articles are often very pointed. Here are extracts from two of them.

- (1) MRS. SIDDONS. always natural; said to be really agitated with the characters she represents; her only defect is the amatory pathetic; her Grecian Daughter; copied by Mrs Powell.
- (2) MR. KEMBLE, excels in the grand rather than the pathetic, cannot express love; his great fault, a laborious preciseness . . . his vitiated orthoëpy censured and illustrated by examples. Glossary of his pronunciations.

He gives general articles on Tragedy and Comedy. Under Comedy, there is this interesting remark on 'Imagination' It is "an original and active power, that forms its own images and impresses them upon the minds of others: it belongs, therefore, to the poet". This is an anticipation of much in his own "Imagination and Fancy" and in Ruskin. He is completely wrong, however, about Humour, when he says that it "surprises and wins, but it never elevates". Goldsmith had a similar opinion of humour.

In/

In the Appendix are given extracts from the News criticisms, including the criticism of John Kemble's pronunciation, an article on playwrights and the press and another on the Causes and Consequences of the Decline of British Comedy. In this last, he is surely wrong in attributing "the farcical decline of English Comedy to the indignant haste of Goldsmith in overthrowing sentimental comedy, and to the farcical extreme in which he was followed and even outrun by his immediate successors".

NOTE: For his other dramatic criticisms, see The Examiner, The Companion (1828), The Chat of the Week, (1830) and The Tatler, (1830-1832). For the last, the second part of the selection of 1895 is very useful.

I. CLASSIC TALES, / Serious and Lively: / with critical essays / on the Merits / and reputation / of the Authors. /

du grave au doux, du plaisant au sévère -
BOILEAU /

From grave to gay, from lively to severe.
POPE. /

VOL. I. / LONDON. / Printed and Published
by and for / John Hunt and Carew Reynell, in /
Brydges Street Strand. / 1806 //

This /

This Title is contained in a decoration etched by J. Miton and designed by R. Hunt. It represents two very pert classical ladies holding, the one in her right hand, the other in her left, the top of an arch which contains the figure of a charioteer and chariot. The ladies themselves stand on pedestals.

COLLATION. TITLE (plate); Preface 1-2; (Leigh Hunt) Text 3-323; and Contents of Volume I 324. The foot of p. 324 has "Whittingham and Rowland, Printers, Goswell Street" / There are two illustrations.

1. To face p. 13. Louisa Venoni.

Painted by A.W. Devis.

Engraved by James
Fittler, A.R.A.

2. To face p. 277. The Man of Letters.

Painted by R. Hunt.

Engraved by James
Fittler, A.R.A.

6^{mo} , 6" X 3 $\frac{5}{8}$ "

CONTENTS of VOLUME I.

Mackenzie.	PAGE.
Essay on his Writings and Genius (Leigh Hunt).	1
Louisa Venoni	12
La Roche	24

<u>GOLDSMITH.</u>	PAGE
Essay on his Writings and Genius (Leigh Hunt)	41
The Disabled Soldier	81
The Strolling Player	88
The Man in Black	99
The Chinese Philosopher's Son	112
The Decayed Beau	167
The Clubbist	176
The Author's Club	186
Choang and Hansi	197
The Man-hater	202

BROOKE.

Essay on his Writings and Genius (Leigh Hunt)	213
The History of the Man of Letters	239

VOL. II. Same TITLE except that it has "Vol. II
and "1807".

COLLATION. TEXT 1-324; Contents 325. 6^{mo}, 6" X $\frac{5}{8}$ "

ILLUSTRATIONS.

1. To face p. 91. Zadig.

Painted by A.W. Devis.

Engraved by W.
Bromley.

2. To face 253. The Huron.

Painted by Robert Hunt.

Engraved by Edward
Smith.

CONTENTS.

<u>JOHNSON</u>	PAGE.
Essay on his Rasselas (Leigh Hunt)	1
The History of Rasselas, Prince of Abyssinia	14
Anningait and Ajut	156
Story of Misella	166
Story of Zosima	178
Victoria, or the Beauty	186
Almamoulin	198
The Disappointed Heir	204
The Scholar	211
<u>MARMONTEL.</u>	
Essay on his Writing and Genius (unsigned probably by Mr. Thomas Reynell).	217
Lauretta	235
Friendship put to the Test	276

VOL. IV. Same TITLE as 1st Vol. except that it has "Vol. IV" and "1807"

COLLATION. TEXT 1-320; CONTENTS 321; 6^{mo}, 6" X $3\frac{5}{8}$ "

ILLUSTRATIONS.

- To face p. 12, Annette and Lubin.
Painted by ? Marsh Engraved by W.J. Whyte.
- To face p. 140, Shepherdess of the Alps.
Painted by A. Perigal. Engraved by C. Pye.

CONTENTS.

<u>MARMONTEL</u>	PAGE
Annete and Lubin	1
The Misanthorpe corrected	13
The Connoisseur	53
The Good Mother	82
The Bad Mother	106
The Shepherdess of the Alps	122
Soliman II.	151
The Two Unfortunate Ladies	171
The Good Husband	187

HAWKESWORTH.

Essay on his Writings and Genius, (unsigned probably by Thomas Reynell).	219
Mouradden and Amara	237
History of Fidelia	251
Melissa	280
Desdemona	299
Almet, the Dervise.	313

VOL. V. Same TITLE except that it has "Vol. V"
and "1807"

COLLATION. TEXT 1-316; CONTENTS 317; 6^{mo}, 5⁶/₈" X
3⁵/₈"

ILLUSTRATIONS/

ILLUSTRATIONS.

1. To face p. 19, Flavilla.

Painted by A.W. Devis Engraved by J. Johnston

2. To face p. 295, Maria.

Drawn by R. Westall, R.A. Engraved by J. Heath,
A.R.A.

CONTENTS.

<u>HAWKESWORTH.</u>	PAGE.
Flavilla.	1
Almerine and Shelimah	25
Amurath	38
Almorán and Hamet	60
Opsinous	185
Agamus	208
Mr. Friendly	237
Hassan	245
Carazan	252
Some Account of the Admirable Crichton.	257
<u>STERNE.</u>	
Critical Essay on his Writing and Genius. (unsigned, probably by Thomas Reynell)	265
Le Fevre	283
Maria	295
Yorick	302

ADVERTISEMENTS.

At the end of Vol. V. appear the following interesting advertisements.

1. THE EXAMINER.

A New Sunday paper, price 7 $\frac{1}{2}$ ^d.

. The Examiner would attain, if possible, a reputation for honest endeavour. It attempts to be Impartial in Politics, and this attempt has been flattered and encouraged. But it promises nothing. The Theatricals are written by the Gentleman who lately conducted the Dramatic Department in the News. The Public have acknowledged his impartiality in Theatrical Criticism and it is hoped they may discover it in Politics. (See Critical Essays etc. 1807).

The Examiner is printed with a new type at presses constructed on the Stanhope plan, - the print is therefore peculiarly legible: the paper is of good texture, of the largest size; and the form perfectly convenient both for reading and binding - Advertisements are wholly excluded, whether direct or in the form of Paragraphs, so that ample room is obtained for all the news of the week/

week. (This note regarding Ads. is very interesting; even as late as 1834, readers of the London Journal complain because a page is devoted to book Ads. and Leigh Hunt has to drop them).

2° ADVERTISEMENT of PUBLICATION of CRITICAL
ESSAYS on the PERFORMERS ETC.

From the note below about the date of Vol. V., it may be concluded that this volume, although dated 1807, appeared only in 1808. The Ad. begins with "This day is published . . . "

3° ADVERTISEMENT of THE DRAMATIC MIRROR.

2 vols. large 12 mo. embellished with 17 well executed Engravings, price One Guinea in extra boards, "containing the progress of the English Stage from the days of Julius Caesar to the present time with Biographical Accounts of Actors" (Evidently a curious work, especially in its earlier portions).

NOTE on DATE. Each of the illustrations is exactly dated and the work was originally issued in fifteen monthly parts @ 2/6 each, between Dec. 1806 and Feb. 1808. It was a joint speculation of Mr. C.H. Reynell and Mr. John Hunt. The illustrations of/

of Vol. V. are dated, respectively, Jan. 1st, 1808, Feb. 1st. 1808, and Feb. 1st. 1808. The last volume, then, could not be published before Feb. 1808. As it, also, contains an Advertisement of "Critical Essays on the Performers" beginning, "This day is published", that Volume, though also dated 1807, did not appear till 1808. (q.v.)

II. A Reprint of above, 1813 (5 vols. 12^{mo})

III. (1) CLASSIC / TALES./ SERIOUS and / LIVELY
etc. / COLLECTED by / LEIGH HUNT. /
Goldsmith and Brooke. / J.M. Dent & Co. / Aldine
House / London. E.C. (No date - 1895).

COLLATION. 8^{vo}; 5½" X 4", Frontispiece Oliver Goldsmith, Title i - (ii) Contents. 3 - (4); Text 5-224. (Printed by) "Turnbull and Spears, Printers Edinburgh" on p. 224.

The Title page is decorated with a drawing by 'H.G.F.' of half-nude woman in a wood with jar on ground beside her.

The series are not numbered but separate volumes. This first Volume has no Mackenzie, see (3) and misses out the original Preface. Hunt's Essay on Goldsmith is much curtailed and is comprised in only 4 pp. It omits the biography and all that/

that is said upon the poetry, plays, and Vicar of Wakefield, and gives only a few of the concluding paragraphs on the tales. However, Leigh Hunt's notes in the text are given in all the Volumes of this Edition.

- (2). TITLE Same as (1), except in having "Voltaire" instead of "Goldsmith and Brooke.

COLLATION. 8^o, 5½" X 4"; Frontispiece Voltaire, (a classically attired old man sitting in arm-chair)
Title 1 - (2); Contents 3 - (4); Text 5-254.

The essay by Leigh Hunt gives only those parts referring particularly to selection; the contents are differently arranged, "Zadig", the longest, coming first; "Babsbee" and "The Two Comforters" are additions; and The World as it Goes is omitted.

- (3). TITLE same as (1) except in having "Johnson, Mackenzie and Sterne" as authors.

COLLATION 8^o, 5½" X 4"; Frontispiece Johnson;
Title 1 - (2); Contents 3 - (4); Text 5 - 282.

The essay on Johnson is reduced by half; but all the stories are given.

Mackenzie. Both the stories are given with a little more than a page of the Essay.

Sterne/

Sterne. Selections given, but of essay only half.

- (4) TITLE same as (1) except in having "Marmontel" as author.

COLLATION. 8^{vo}; 5½" X 4", Frontispiece portrait of Marmontel; Title 1 - (2); Contents 3 - (4); Text 5-255.

The essay is reduced by half; the tales of Vols. III and IV of 1st Edition are all given, except "Annete and Lubin", "The Bad Mother", and "The Misanthrope Corrected".

- (5) TITLE same as (1) except in having Hawkesworth as author.

COLLATION. 8^o; 5½" X 4"; Frontispiece, portrait of John Hawkesworth; Title 1 - (2); Contents 3 - (4); Text 5-256.

Of the Essay, more than half is given; but of the Tales, "Almet", "The Dervise", "Amurath", "Opsinous", "Agamus", "Mr Friendly", "Hassan", and "Carazan" are omitted.

III. In 'Nuggets' for Travellers' Series. London 1886. (Storer).

CRITICAL REFERENCES (1)

CRITICAL/

CRITICAL REFERENCES (2).

CRITICAL NOTE. The essays here contributed on Mackenzie, Goldsmith, Brooke, Voltaire and Johnson are Leigh Hunt's first exercises in criticism. They aim at being learned and comprehensive, and the writing is stiff and somewhat "Johnsonese". There is little of the fluency and charm and ease of his developed style. The essays on Voltaire and Johnson are perhaps the most interesting. The critical comments seldom rise above what one might expect from a clever junior who has studied his material and is tilting for practice. Mackenzie is a "Scotch Addison" who excels in "a simple pathetic story", but fails in his longer tales because "the glowing virtues of his hero" are deduced "from an unreasoning moral sense". Goldsmith "excelled all his contemporaries in variety of genius but Voltaire" and in the Vicar of Wakefield, introduced a "new kind of simple domestic novel".
Brooke/

Brooke is condemned for his poem The Universal Beauty which contains "exaggerated passages" like those of Erasmus Darwin, and his works are not original.

Voltaire is of modern wits "the most original in his style" but suffers from "licentious fancy" and "loose descriptions". Zadig is the most perfect of its kind in Europe. Johnson's Rasselas suffers from "want of character", yet is a "model of grave and majestic language".

However, there are some things in them which foreshadow the coming critic. He is already a great reader and states that the "general idea of the parish priest (of the Deserted Village) is borrowed from Dryden, who improved it from Chaucer" and that "the sublime comparison of the religious man to the mountain circled with clouds and topped with sunshine is from Claudian.". He praises highly the manner of Retaliation a manner which was to be one of his own fortes as a poet. Voltaire's characters "are always happy or miserable as they are virtuous or vicious", his "wit is merely the ornament of his logic" and "he has sometimes condescended to argue when he should have done nothing but laugh"./

laugh". This was indeed his period of enthusiasm for Voltaire (See Autobiography Chap. VI.) and he praises his love of humanity and his morality.

The selection is well done, though he neglects Steele, almost the best of 18th century tale writers, a writer from whom he was to give selections in A Book for a Corner. The number from Hawkesworth shows the importance then given to this now completely neglected author.

The selection clearly shows that he was already reading Tales such as those in which he was afterwards to excel. His association with his brother gave him an opportunity of exploiting his reading seldom given to a young author. The edition of the British Essayists given him by his father, was doing him yeoman service. It looks as if he was the originator of the selections.

II. /

*No pages wanting; simply error in
pagination. Am.*

52.

1806. ARTICLES in "THE MONTHLY REPOSITORY
of THEOLOGY and GENERAL LITERATURE"

Charles Kent gives this reference. Although he is usually accurate, the articles have not yet been traced.

1807. A FEW THEATRICAL CRITICISMS in THE
TIMES.

These were written at the request of his school friend, Thomas Barnes, who was afterwards Editor of the Times. (1816-1841).

PROSPECTUS of the EXAMINER / A NEW
SUNDAY PAPER / upon POLITICS, DOMESTIC ECONOMY,
and THEATRICALS / Price 7½^d (1807).

NOTE: A Copy of the original issue has not been seen. It is given, however, at the end of "Critical Essays on the Performers of the London Theatres" (q.v.) and is reprinted in Roger Ingpen's Edition of the "Autobiography". (Vol. II pp. 262-266).

CRITICAL/



CRITICAL NOTE: After a descant upon the promises of newspapers "which are "as valuable as the promises of courtiers", the writer dencounces "that old fancy of Solon" that every good citizen must take a side. "A wise man knows no party abstracted from its utility" . . . and "a crowd is no place for steady observation". So "the Examiner has escaped from the throng and bustle, but he will seat himself by the way-side and contemplate the moving multitude as they wrangle and wrestle along" (an image which surely suggests something other than the writer intends). However with respect to

(1). THEATRIC CRITICISM, the Proprietors will follow "the same spirit of opinion and manner with the present theatrical observations of the News. The critic trusts he has already proved in that paper that he has no respect for error, however long established, or for vanity, however long endured" . . .

(2). THE FINE ARTS, little attention has been paid to them, in spite of the fact that 'this country possesses its own school of painting' . . . An artist will conduct our department of the Fine Arts" (presumably Robert Hunt).

(3)./

(3). DOMESTIC ECONOMY (not Hints on Cookery, etc. but social Morals, for which this is a queer phrase), the proprietors "will never acquiesce in those gayer or gloomier follies of the world, whether of rakes or of prize-fighters, to which the papers give their sanction with so cold-blooded an indifference . . . they will never speak of adultery and seduction with levity nor affect to value that man, however high his rank or profuse of interest his connexion, who dares to take advantage of his elevation in society to trample with gayer disdain on the social duties . . . (The exploits of "Jockies" and cock-fighters and even those of Cribb and Big Ben Brain are similarly denounced) "Shall English noblemen crowd the highways to admire the exploits of a few thieves and butchers?"

(4). ADVERTISEMENTS, "none will be admitted" nor will there appear "a page of markets at the end . . . The Examiner will have as little to do with bulls and raw hides as with lottery men and wig makers" . . . Nor will quack doctors, "abandoned hypocrites, whose greatest quackery is their denial of being quacks. Their vile indecency shall not/

not gloat through the mask of philanthropy, sickness shall not be flattered into incurability, nor debauchery indulged to the last gasp by the promises of instant restoration. If the paper cannot be witty or profound, it shall at least never be profligate".

A Prospectus, it will be said, distinguished for its morals expressed youthfully and grandiloquently. However, the "Proprietors" were to keep their promises and their sentiments were genuine. "The Hunts were really 'superior persons' for their principles were founded on the most elemental canons of truth and justice, and they stuck to them in spite of the most powerful and virulent persecution, ending in obloquy, imprisonment, and something like ruin, social and financial" (C. Monkhouse, "Life of Leigh Hunt" p. 72). John Hunt, the elder was a man of heroic mould and his younger brother had that zeal for reform which was "a family inheritance".

THE PROSPECTUS, moreover, in spite of its rhetoric, is not altogether in the air; for the ordinary newspaper of the time is severely and pointedly/

pointedly criticised. Its tone was often so low that it could not be openly read in decent company, and it gloated over scandals and murders in a way that would make pale the yellow press of to-day. Its politics also were extreme though there was little of the leading article. In proclaiming their independence and their decency then, the Hunts were attempting something new; and when they held to them they introduced a love of reform in quarters that had given it no attention. Indeed, they soon attracted to them all disinterested and educated men and became the leaders not only of Reform in politics but of a reformed newspaper press. So, the paper early attracted the young Shelley, the young Cowden Clarke, Keats, and many others who were afterwards distinguished; and in its second decade, Thomas Carlyle seeking for a newspaper from London, chooses the Examiner. Begun under such auspices, it had a famous run. It was the organ of the intellectuals until the third quarter of the century and had as editors, after the Hunts, men of the stamp of Antony Bonblanque, John Forster, Professor Henry Morley, and William Minto. It ceased to exist in 1881.

THE EXAMINER, a Sunday Paper on Politics, Domestic Economy, and Theatricals.

Jan. 3rd, 1808. - Feb. 26th 1881. A large Quarto of 16 pp. with two wide columns on each page. Price 7½^d. The complete issue is in The British Museum; parts and special numbers are to be found in other libraries. There was a Monday issue, which was an exact reprint of the Sunday number.

Political articles were under the heading of the Political Examiner; dramatic criticisms under that of the Theatrical Examiner; reviews of books were first under that of Notices of Books, and only after many years was the title^{changed to} The Literary Examiner. Its politics were, by contemporaries, regarded as subversive, but, as Ireland says, "every liberal measure, without a single exception, which has since become the law of the land, from Catholic Emancipation down to the Repeal of the Corn Laws, did Leigh Hunt plead for and support". Indeed, he was a Reformer of the type of those who passed the 1832 act, who supported the monarchy and advocated reform by constitutional methods. The obloquy and the imprisonments he endured were due simply to his being/

being before his time and to the Government being obsessed by the fear of Napoleon and Jacobinism.

"It had little political ability in detail, no statistics, nothing that Cobbett, for instance, had, except purpose and greater courage", says Leigh Hunt in his Retrospect in the "Monthly Repository" of 1837. However, it stirred a wholesome discontent in men's minds and held the flag of liberty and independence flying in the dark days when most others had lowered it down. Its youthful editor said things often pertly, but few were then willing to say them wisely and he deserves all honour for speaking out. He was prosecuted for the "unprejudiced spirit" of his thinking in politics and, with each prosecution, his paper increased its circulation. As a result, the Edinburgh Review, whose own enthusiasm for reform was in the darkest days merely tepid, could say in 1823 that the Examiner "must be allowed to be the ablest and most respectable of the publications that issue from the weekly press".

The four prosecutions are as follows: See Autobiography I. 225 seq. and 254 seq.

- (1) Oct. 1808 The Case of Major Hogan, in support of whose claim for promotion the Examiner wrote an article on "Military Depravity". However, the Commons took up the case and the prosecution was dropped.
- (2)

- (2). July, 1809. In an article on "Change of Ministry," the Examiner declared that "of all monarchs since the Revolution, the successor of George III will have the finest opportunity of becoming nobly popular". The Morning Chronicle quoted this passage and was also prosecuted. It was acquitted and the case against The Examiner was dropped.
- (3). 1811. The Examiner quoted from an article in the Stamford News, condemning military-flogging. See under Ana, "Report of the Proceedings, etc. 1811".
- (4). "The Prince of Wales v. The Examiner" q.v.

John Hunt was also prosecuted in 1821 for having published a libel on the House of Commons on 28th May, 1821 and was sentenced to two years' imprisonment.

THE THEATRICAL EXAMINER articles were less severe than those of The News but quite as independent. These were written by Hunt until his imprisonment in 1813. William Archer accuses him, perhaps with some injustice, of losing, during this period, his enthusiasm for and assiduity in attendance on, the theatre. Certainly, he did not trouble to see Mrs Siddons in her farewell. During the imprisonments, the Theatrical Examiner suffered until the spring of 1815, when Hazlitt began to contribute. (Before this, in July 1814, had appeared his two articles on Kean's Iago). Three quarters of/

Hazlitt's Views of the English Stage was contributed to its columns, says William Archer. Then, from Nov. 1816, for some years, Leigh Hunt resumes his dramatic criticisms. Archer interestingly compares the two first dramatic critics in his preface to his Selections of "Hazlitt's Dramatic Essays". Hazlitt's criticisms leave a deep impression on the reader's mind, but he did not stick to the play and the players put him out. Hunt did stick to the play and applied his keen graphic powers to what happened on the stage.

Of LITERARY CRITICISM, there is at first not so much. Of notable articles by Hunt there are,

- (1) THE ROUND TABLE ESSAYS, (1815-1817)
some of which were critical. (q.v.)
- (2) The ESSAY on "YOUNG POETS," in appreciation of the poetry of Shelley, Keats, and J.H. Reynolds, and giving to the world for the first time Keats's sonnet on Chapman's Homer. (Dec. 1, 1816), Shelley's "Hymn to Intellectual Beauty" had been published in a previous issue and Hunt afterwards became through his paper, the champion of the poet when he was deprived of his children.
- (3) REVIEW of KEATS'S FIRST VOLUME on June 1st, July 6th, and 13th, 1817.
- (4) SKETCHES of LIVING POETS, comprising four articles upon (a) Bowles, July 16, 1821, (b) Lord Byron, July 29, 1821, (c) Campbell, Aug. 12, 1821, and (d) Coleridge, Oct. 21, 1821. Lamb, Hazlitt, and others had their genius first recognised/

recognised in the columns of the Examiner. (And Daniel O'Connell made his first appearance in its columns) It deserves, indeed a careful and minute study for the thirteen years of Leigh Hunt's Editorship

In art criticism, it gave Haydon an opportunity of attacking "The Academy" in January and February, 1812.

ITS NAME. The newspaper was "named after The Examiner of Swift and his brother Tories. I did not think of their politics. I thought only of their wit and fine writing, which, in my youthful confidence, I promised to myself to emulate; and I could find no previous journal equally qualified to be its godfather".

ITS MOTTOES. It had, for a number of years, these two.

"The world, in fact, are so accustomed to newspapers that they would consider their suppression an eclipse. It would produce a sort of public mourning. The Republic of Letters would then be deprived of a number of pieces which are the kernel or cream of a newspaper, and which enable us to read it with advantage". Boyle.

"Party is the madness of many for the gain of a few". Swift. (Sic).

The/

The latter, the most famous, is, in fact, not from Swift, but from Pope.

A third motto was afterwards chosen, this time from Defoe, and dwells upon the sad fate of the Impartial Man.

Hunt fell into bad health in 1821 and his duties were performed irregularly for some time before he sailed first for Italy. (Nov. 1821) When driven by stress of weather into Dartmouth, he was presented by his Examiner friends in Devonshire with a silver cup. Autobiography II. 69. He afterwards contributed articles, especially 'The Wishing Cap Papers' (q.v.), to the Examiner but never again was its Editor. One reason for his return from Italy in 1825 was a quarrel with his brother over his proprietary rights, which his brother declared he had forfeited through his long absence. Arbitrators were resorted to and decided in his favour. (See Autobiography II. 166 Note).

THE EXAMINER, during the Hunt régime, deserves a thorough examination. This has never been done, but, as it was the newspaper, especially, during its second decade, of the intellectual forces in England, is well worth doing.

An/

AN ATTEMPT / to SHOW the FOLLY and
DANGER / of / METHODISM ./ = In a series of essays
first published in the / Weekly paper called the
Examiner, / and now enlarged with a preface and
additional notes. / By the Editor of the Examiner,

Seducit stolidam pietatis imagine plebem;
Nec prius ille furens animi satiabitur ardor,
Ambitioque procax, donec cum fure cuculla
Abjecto induerit regali tempora mitra.

G. Buchanani Franciscans.

LONDON: / Printed for and sold by John
Hunt, Examiner Office. / No. 15, Beaufort Build-
ings, Strand. / 1809. / (Price Two shillings and
Sixpence).

8^o, 8 $\frac{3}{16}$ " x 4 $\frac{15}{16}$ ", pp. i-xiv + 1-78
(Text) + 79-110 (Notes.)

The PREFACE discusses the Methodists' objections to the Church of England. Here occurs in print for the first time the Margate Hoy story, (See Antob. Chap. V) - though the callousness of the Methodist passengers towards the poor woman is not yet revealed. Here, also, occurs the sentence, "but perhaps it may be reserved for the succeeding monarch, who of all the princes since the Revolution, will have the noblest opportunity of becoming popular by reform". This is but another /

another version of the sentence in the article on 'Change of Ministry' for which the Examiner was threatened with prosecution. (1809). The original sentence was "Of all monarchs since the Revolution, the successor of George III will have the finest opportunity of becoming nobly popular".

The Essays originally appeared in The Examiner (1st Vol. 1808) and were here slightly enlarged. Their titles will give some idea of the contents of the book.

ESSAY I. On the Ignorance and Vulgarity of the Methodists.

ESSAY II. On the hatred of the Methodists against Moral Preaching; on their doctrine of Justification by Faith alone without Morals, their love of Ignorance, and their Rejection of Reason on obscure Matters.

ESSAY III. Of Eternal Damnation and Election.

ESSAY IV. Of Methodistical Inspiration.

ESSAY V. Of the Melancholy and Bigotry of the Methodists.

ESSAY VI. On the Indecencies and Profane Raptures of Methodism.

ESSAY VII. On the Prevention of Methodism.

CRITICAL REFERENCES.

CRITICAL NOTE. The opening sentence gives clearly the purpose of the Author.

"I do not oppose the Methodists from an intolerant spirit, but simply from a love of toleration. This is no solecism. My country, my reason, my veneration for the doctrines of Jesus Christ, have all taught me the beauty and reason of a tolerant spirit; and it is merely because this spirit is threatened with annihilation by one of intolerance and gloom, by a phantom raised out of the vapours of spleen and the fumes of vanity that I have ventured to encounter the supernaturals of Methodism".

Leigh Hunt was here doing nothing unusual, but merely what would then, be considered useful journalistic work. The rapid growth of Methodism was causing alarm, not only to the clergy of the Establishment, but also to many publicists. In 1807, had appeared "Causes of the Increase of Methodism and Dissension" by Robert Acklem Ingram, B.D., a book which forms the pretext for a much more documented and severer criticism of Methodist tenets by Jeffrey in the Edinburgh of January, 1808 (pp. 341-362). The Edinburgh returns to the attack in April 1808, in an article/

article on India Missions (p. 151-181) and in April, 1809 (pp. 40-50) when it replies to an answer by John Styles to the first article. In days when reform was feared as something Jacobinical, it was natural that fanaticism and its growing hold on the people, should recall the "reign of the saints" during the Commonwealth. Jeffrey, indeed, in his first article states:

"The last eruption took place about a century and a half ago, and destroyed both Church and Throne with its tremendous force. Though irresistible, it was short; enthusiasm spent its force - the usual reaction took place; and England was deluged with ribaldry and indecency, because it had been worried with fanatical restrictions. By degrees however it was found out that orthodoxy and loyalty might be secured by other methods than licentious conduct and immodest conversation. The public morals improved; and there appeared as much good sense and moderation upon the subject of religion as ever can be expected from mankind in large masses. Still, however, the mischief which the Puritans had done was not forgotten; a general suspicion/

suspicion prevailed of the dangers of religious enthusiasm; and the fanatical preacher wanted his accustomed power among a people recently recovered from a religious war, and guarded by songs, proverbs, popular stories, and the general tide of humour and opinion, against all excesses of that nature". Then he goes on to show how "about the middle of the last century", when the character of the genuine fanatic was a good deal forgotten and the memory of the civil wars worn away, certain causes prevailed and men of great talent like Whitfield and Wesley, arose to stir anew the old fires. The whole passage is worthy of study and this short note is necessary for appreciating the position of Leigh Hunt's pamphlet.

Hunt's pamphlet is fiercely controversial and breathes the spirit and something of the style of Junius rather than of his own Christianism (q.v.) The trouncing is given with youthful vigour yet the argument is often cogently and even learnedly put. As a pamphleteer, he has some of the downrightness of Defoe and shows, like Swift, an ideal of a church. As he says, in the Autobiography (Chap IX) he "heartily advocated the mild spirit of religious government, as exercised by the Church of England/

England, in opposition to the bigoted part of dissent". He was afterwards to recant from this orthodox position and even here he is roused to pity and anger by points from which common sense and humanity always appeared to us to revolt". The pamphlet is thus interesting as the first document of his religious views. The Examiner was Reformist and against Intolerance; and the subject was one very suitable to it; but the Universalist ideas imbibed from his father and mother, are also already seen. Again, the greatest apostle of cheerfulness in our letters is seen tilting against the apostles of gloom. He has here an easier case of it than in that famous duel with Carlyle which ended at 3 a.m. under the stars, and their "sad sights".. (See Horne's "New Spirit of the Age")

Reformist's Reply to an Article in the "Edinburgh Review", 1810.

There is no copy of this pamphlet in the British Museum, and no one, it seems, has, of recent years, seen it. However, it is mentioned in the Autobiography I. 252 "And it (The Edinburgh Review) took as little (notice) of the Reformist's Answer to an Article in the Edinburgh Review - a pamphlet/

pamphlet which I wrote in defence of its own reforming principles, which it had lately taken it into its head to renounce as impracticable. Reform had been apparently given up for ever by its originators; the Tories were increasing in strength every day; and I was left to battle with them as I could. Little did I suppose, that a time would come when I should be an Edinburgh Reviewer myself I think the Edinburgh Review might have noticed my books a little oftener. I am sure it would have done me a great deal of worldly good by it, and itself no harm in these progressing days of criticism".

However, it was in a way his own blame. He was "regarded as a person who, in shunning whig connection and, perhaps, in persisting to advocate a reform towards which they were cooling, might be supposed indifferent to whig advocacy"

THE REFLECTOR.

I. THE REFLECTOR, a quarterly magazine, on subjects of Philosophy, Politics and the Liberal Arts. Conducted by the Editor of the Examiner (Quotation from Cicero).

Vol. I, from October, 1810, to March, 1811, inclusive.

Vol/

Vol. II, from March to December inclusive. London: Printed and published by John Hunt, Examiner Office, Beaufort Buildings, Strand. Sold by J. Carpenter, Old Bond Street, and all Booksellers.

1811. Vol. I, pp. xii + 486. Vol II, pp. iv + 504. Four Nos. This is not in the British Museum and has not been seen. The Title is quoted from Bibliography of Roger Ingpen. (Autobiography Vol. II p. 278).

II. THE / REFLECTOR, / a / Collection of Essays, / on Miscellaneous Subjects of / Literature and Politics; / originally published as the commencement of a / Quarterly Magazine, / and written by / The Editor of the Examiner, / with the assistance of various other hands, / in two Volumes. / Vol. I (or II) / London: / Printed and Published by J. Hunt, Examiner Office, Maiden- / Lane, Covent Garden: - and sold by J. Miller, Bow-Street, / J. Carpenter, Old Bond-Street; and Gate and Curtis, Paternoster-Row. (No date (1812))

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VOL. II. Title. The Reflector, Contents of No.
 III. Notice, The Reflector, Contents of No. IV.
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Art. XXII. Retrospect of the Theatre. (Leigh Hunt)	428
Art. XXIII. The Good Clerk (signed L.B. Charles Lamb)	432
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1. On the Words Sect and Sectary (unsigned) (Dr. J. Aikin ?)	
2. Two Copies of Latin Verses. (signed) M(itchell Thomas).	
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2. Eddystone Lighthouse.
3. Short Letter by T.B. (Thomas Barnes) and Latin Verses.
"Sapphire Verses on Sending a Bouquet to a Lady".
4. Letter by B. Field (A Supposed Letter by the Devil).
5. Another Letter entitled Character of an Exaggerator. B. Field.
6. A Letter on Assessment of Different Counties in time of Cromwell by J. Aikin.
7. Old Maids (signed) O.M. (Lucy Aikin ?)

BIBLIOGRAPHICAL NOTE. "The Examiner had been established between two and three years, when (in 1810) my brother projected a quarterly magazine of literature and politics, entitled The Reflector, which I edited. Lamb, Dyer, Barnes, Mitchell, the Greek Professor Scholefield (all Christ-Hospital men), together with Dr. Aikin and his family, wrote in it; and it was rising in sale every quarter, when it stopped at the close of the fourth number for want of funds. Its termination was not owing to want of liberality in the payments. But the radical reformers in those days were not sufficiently rich or numerous to support such a publication". Autobiography. Chapter XII.

"It/

"It was discontinued partly by reason of the Editor's uneditorial want of attention to regularity of publication, but chiefly on account of those limited means". Note to No. II Edition.

All the articles have been given in the List of 'Contents' and an attempt has been made to assign them to their authors. For some, suggestions were taken from the names in pencil affixed to the 'Contents' of the British Museum copy; for others, the suggestions are new and depend sometimes on internal evidence sometimes on the initial or initials at the end of the article. A few still remain unassigned. For Lamb's articles, (see E.V. Lucas's Edition). Of the works of Charles Lamb

CRITICAL REFERENCES.

CRITICAL NOTE. In the PROSPECTUS, the Editor states that "Reform in periodical writing is as much wanted in Magazines, as it formerly was in Reviews, and still is in Newspapers " and proceeds to/

to give humorous descriptions of magazines, old and new. His aim is to avoid the grosser faults of magazines. Politics is to be one of his first cares, but both Domestic and Foreign Policy will be treated, not from a party stand-point, but historically. On the Theatre, he does not intend to particularize so much, as he is engaged in Theatrical Criticism elsewhere. The Fine Arts will be encouraged, as the British are showing for them more interest than formerly. Miscellaneous Literature will consist of "Essays on Men and Manners, Enquiries into past and present Literature, and all subjects relative to Wit, Morals, and a true Refinement. There will be no direct Review of Books. Nor will there be "letters of the usual kind" nor any Commerce or Market-prices, etc. The magazine will be about 240 pp. each number.

THE REFLECTOR, (a good title, if it had succeeded), would have been a Magazine of the type of Blackwood's, which began six years later. It avoided the stately ponderosity of the Blue and the Buff Reviews, though undoubtedly their success suggested to the Hunts this venture. It had the elements of success in its miscellaneous nature and it was unfortunate for Hunt from 1817 onwards that he/

he had not a great organ to defend himself and his friends when attacked. Blackwood and the Quarterly might then have treated him with more respect. It is a wonderful fact that "Christ-Hospital men" with little assistance from others could write so well on such a variety of subjects. It was this magazine that first discovered Lamb's powers as an essayist; and it was here also that one reads the first real essays of Hunt, A Day by the Fire and others. Henceforward, an essay signed by the Indicator hand was to be something worth reading. The rapid improvement of his style was certainly due to his continuous practice in writing, which made him write as himself and not as an imitator. Be this as it may, his language is freer, more rhythmical and more idiomatic, his touch is now light, quizzical, Addisonian. How delightful is the Account of a Familiar Spirit! With it, he has come to his kingdom.

The Chinese Apologue, also, though the earliest, is one of the very best of those Tales and Allegories of his which continue the 18th century manner; and A Day by the Fire, one of his greatest essays.

And/

And it is not only in style, but also in ideas, that the familiar Hunt here first appears. His continuation to the present of Voltaire's Travels of Reason already shows the somewhat soft optimism; the article On Public Spirit etc shows the disinterestedness in public life that was part of his being, and even fads like the insistence that Intellectual Disorders are always due to an unhealthy body are seen in the Essay on the Treatment of Intellectual Disorders. His political articles are searching in their comments. In his article on Public Affairs (No. II) he speaks strongly against the law of libel under which he was shortly to suffer and in that on the Prince Regent, he denounces flattery and is severely critical.

Here also, he enters upon his "realm of gold"; for one meets here the first version of The Feast of the Poets, Atys the Enthusiast, one of his most striking translations, & a fine example of his lighter vein, his Politics and Poetics. By 1811 then, Leigh Hunt has found himself and had given, both in prose and verse, examples - and good examples - of what he could do.

THE PRINCE OF WALES v. THE EXAMINER./
 A Full Report / of the / Trial of John and Leigh
 Hunt, / proprietors of the Examiner, / on an In-
 formation filed Ex-officio by the Attorney-General /
 Decided by Lord Ellenborough, / and a Special Jury, /
 In the King's Bench, Westminster, / on Wednesday,
 the 9th of December, 1812 / To which are added, /
 Observations on the Trial, / by the editor of the
 Examiner. /

Componitur orbis,
 Regis et exemplum; nec sic inflectere sensus
 Humanos edicta valent, ut vita Regentis.
 Claudian. De Quart, Consulatus.
 Honorii.

LONDON: / Printed by and for John Hunt,
 Examiner Office, Maiden Lane, / Covent Garden; and
 sold by all the Booksellers. (1813).

8^{vo}, 8 $\frac{1}{2}$ " x 5 $\frac{13}{16}$ " . pp. 1-64.

P. 64 contains advertisements of The
Folly and Danger of Methodism, and Critical Essays
on the Performers of the London Theatres.

CRITICAL NOTE. It is interesting to note that
 this Fourth and Successful prosecution of the
Examiner springs from circumstances which antici-
 pate the attitude of Byron to Southey's Vision of
Judgment. The Morning Post like Southey to the
 father/

father, was unduly sycophantic to the son and The Examiner tore its adulation to shreds and tatters in a manner as brilliant as that of Byron. No wonder the latter visited Leigh Hunt in prison. He must have felt he had met a kindred spirit.

Listen to the Morning Post in the pages of the Morning Chronicle from which Leigh Hunt took his information.

"The same page, which contained the specimen of contempt . . . contained also a set of wretched common-place lines in French, Italian, Spanish and English, literally addressing the Prince Regent in the following terms among others:- You are the glory of the People - You are the Protector of the Arts - You are the Mæcenas of the Age - Wherever you appear, you conquer all hearts, wipe away tears, excite desire and love, and win beauty towards you - You breathe eloquence - You inspire the Graces - You are an Adonis in loveliness!

Could a fiery young reformer, full of literary susceptibility, be excused in the court of letters, if he did not pounce upon a passage such as this? He did pounce upon it and suffered in the courts/

courts of justice, because his lot had fallen upon evil days. But what about posterity ~~that~~ has too seldom viewed the case in this light, unless it be excused by the attitude of the older, milder, more Christian certainly, Leigh Hunt himself. Here is how he parodied the above passage. Here is the libel as given in the charge.

"What person, unacquainted with the true state of the case, could imagine, in reading these astounding eulogies, that this Glory of the People was the subject of millions of shrugs and reproaches? That this Protector of the Arts had named a wretched foreigner his historical painter, in disparagement or in ignorance of the merits of his own countrymen. That this Mæcenas of the age patronized not a single deserving writer! That this Breather of eloquence could not say a few decent extempore words, - if we are to judge at least from what he said to his regiment on its embarkation for Portugal! - That this Conqueror of hearts was the dissembler of hopes! That this Exciter of desire (Bravo Messieurs of the Post!) - this Adonis in loveliness, was a corpulent gentleman of fifty! In short, that this delightful, blissful, wise, pleasureable honourable, virtuous, true, and immortal Prince, was a violator of his word, a libertine over head and ears in debt and/

and disgrace, a despiser of domestic ties, the companion of gamblers and demireps, a man who has just closed half a century, without one single claim on the gratitude of his country, or the respect of posterity!"

Both passages are given in this account of the Trial, which is, it should be noted, issued from the Examiner Office, and is from the Examiner standpoint. (It was almost certainly, as Loundes supposes, the composition of Leigh Hunt himself). The Examiner and its Editor had escaped three times already from prosecutions against them, but this time the Regent who like Lord Byron, tried to conceal and reduce his fatness, and who was roused to fury by the Adonis passage, determined that they must not escape. Accordingly, Leigh Hunt and his elder brother John were brought for trial in the Court of King's Bench on Dec. 9th, 1812, before Lord Ellenborough and a special jury (of whom one was an Indian Pensioner and five had situations under government). The defendants were accused of intending "to traduce and vilify his Royal Highness into hatred, contempt, and disgrace, on/

on the 22nd March 1812" by publishing a libel. They pleaded not Guilty. The Solicitor-General prosecuted and Henry Brougham defended. A full account of the proceedings follows.

The occasion was an Irish dinner, on the anniversary of St. Patrick. The toast of the Regent "was drunk with partial applause and loud and reiterated hisses and Lord Moira, a close personal friend did not mention him in his speech. The Morning Post had tried to save his face, and The Morning Chronicle had criticised it severely. The Examiner, making use of the Chronicle article, had thrown ridicule upon it. Such were the facts.

Brougham's defence is next given. He made the only defence possible under the circumstances and Shelley (See his Letter to Hogg, Dec. 27. 1812. Roger Ingpen's Edition, Vol. I p. 375) scarcely does him justice. As a lawyer, he must have recognised that Leigh Hunt's article (according to the law as it then stood) was libellous. It was libellous because it threw scorn upon the person and character of a "living magistrate" (Law of Libel, 1792) and was also a high misdemeanour under/

under the Treasonable Practices Act of November 1795, which preserved his Majesty's person and government against all printing and writing which incited the people to hatred or contempt. This was not a great cause like that of Erskine in the trial of Thomas Paine, and one that concerned the liberty of the subject to write unconstrainedly upon abstract questions of government and constitution. (See Erskine May's Constitutional History, Vol. II. Chap. IX for points of law). So, although he probably agreed as a man with the charges of his client, as a lawyer he could not defend them. His defence was, therefore, rather lame. He points out that the author had no personal feelings towards the Prince as an individual and describes him as "a young man leading a life rigidly studious in literary retirement surrounded by books" and devoting only one part of his paper "to the public history of the times and observations on general politics". "He is devoted to no political party" and gives his attention to reforms in which all are interested - Military Flogging, Liberty, the Press, the Slave Trade, Ireland, etc. - His sentiments on the Irish Question " are those of a large and/

and illustrious class of our countrymen". He then easily shows what Leigh Hunt meant when he said the Regent was a violator, of his word.. He had disappointed the hopes of the Irish Catholics in not fulfilling his pledge as Prince to alter the Act of Union on their behalf. He is on easy ground, also, when he shows that the offending article is a parody on that of The Morning Post. An author in exposing bad writing frequently goes beyond the point of moderation; even Burke, a worshipper of Kings, had said that Kings are naturally lovers of low company. He had great difficulty, however, in explaining away any individual references to the Prince being "over head and ears in debt" and "a despiser of domestic ties", the private debts and the Regent's separate establishment being public property. He speaks strongly in explaining, - so as to be understood by his hearers, his client's meaning of "the companion of gamblers and demireps" (The public well knew the disgraceful conduct of Lord Headfort, (recently made a Lord of the Bedchamber) who had committed violence in Ireland upon the wife of the Rev. Charles Massey and had been denounced by Mr. Curran). He scores in declaiming against the prosecution/

prosecution of a subject who exposes such vices and ends with a fine note.

"Let me only know the time when it was first determined in England, that an honest, manly ardent, hazardous, even an incautious exposure of Notorious Vices in Public Men - of Ostentatious Immorality in the Highest Stations is a crime, and not a duty, in those who instruct the People!"

It is, under the circumstances, an able speech, the making the best of a lame case. The Solicitor-General (Sir Wm. Garrow) easily answered the points. The Prince could not overthrow the decisions of his father's government and was, hence, not a "violator of his word" (There was, however, surely no libel in calling him so in political controversy). The language used - and he fastens upon the opening sentences of the offending passage which Brougham had of course passed over in silence - could only be used for the purpose of ridicule and contempt. Lord Headford's crime was his 'misfortune ". The speech was a fine example of argumentum ad hominem.

Lord Ellenborough, who had previously interrupted Brougham, now tries, for the sake of the jury, to fasten upon him the views of his client.

"Certainly/

"Certainly, if I am to collect it from his speech only, of the day he has imbibed, in its fullest extent, the spirit of his client, and seems to be inoculated with all the poison of his publication, and the principles from which it proceeded". He assumes the question at issue in addressing the jury and speaks of Leigh Hunt as a libeller. "The issue you have to try, under the circumstances and the question, is - whether we are to live under the dominion of libellers, or under the controul and government of the law?"

The pamphlet also contains reprints of the Editor's articles in the Examiner of Dec. 13, Dec. 20, Dec. 27, 1812 and Jan. 9, 1813 upon points raised by trial. Then follows the Judgment which was postponed and awarded only on Feb. 3, 1813. The defendants declare, in affidavit that "they were actuated by no personal malice" and put in a plea of poverty because (1) their newspaper, though flourishing, is still under difficulties and (2) they had had to pay expenses of previous prosecutions in which they were successful.

The Solicitor-General calls for a sentence such as may secure the public against a repetition of/
of/

of this crime and the jury finds the defendants guilty. The judges were, this time, three: Lord Ellenborough, Mr. Justice Le Blanc, and Mr. Justice Bailey.

The Sentence is

"The sentence of the Court upon you, therefore, is, that you severally pay to the king a fine of £500 each; that you be severally imprisoned for the space of two years; you John Hunt, in the prison in Coldbath Fields, and you, Leigh Hunt, in the New Jail for the County of Surrey in Horsemonger Lane; that at the expiration of that time, you each of you give security in £500 and two sufficient sureties of £250 for your good behaviour during five years and that you be further severally imprisoned until such fine be paid, and such security given".

The pamphlet, if written by Leigh Hunt, as it almost certainly is, shows that he was not at all silenced by the prosecution. It casts ridicule, by implication, on the whole proceedings and it is surprising that, now a prisoner, he was allowed to print it.

THE FEAST of the POETS, 1811, 1814, 1815, etc.

(See Mr. MILFORD'S BIBLIOGRAPHY).

CRITICAL NOTE. Both the text and the notes, especially the latter which are very numerous, are exceedingly important for studying Leigh Hunt's critical ideas. In the PREFACE of 1814, he says that the latter have been added because he "was anxious to show that he had at least considered his subject" and because he was "particularly desirous of doing justice to a great living poet", (Wordsworth), of whom, in the first instance, he had suffered himself to speak with unqualified and unbecoming distaste. The idea, he states, of Apollo's holding sessions and elections is of Italian origin and he speaks in disparagement of previous Sessions in English, mentioning Suckling's Session of the Poets (See also Companion, 1828, and Wit and Humour of which the latter gives the whole text), another Session in the First Volume of State Poems (Anon.); Rochester's Trial of the Bays and Sheffield's Election of a Poet Laureate. In all these, the idea has been "treated in its most ordinary light, with the degradation of the God into a mere critic or chairman". It "has hitherto received none of those touches of painting, and combinations of the familiar and fanciful, of which it appears so provocative and which the present trifle is an attempt/

attempt to supply". It may be said, in passing, that Hunt succeeded in his aim, for his Session is not only far the best in English, but also in some ways, one of his best poems. It is whimsically familiar and sprightly in its fancy, it echoes in form and matter the gaiety of his temperament and the 'quizzicality' of his wit; and it achieves wonderful success in avoiding all the pitfalls of his galloping anapaests and adds grace to a measure which is usually common-place. Moreover, apart from the critical blunders there are here fewer lapses into bad taste. Why it has been so long neglected is one of the puzzles of criticism, though, perhaps the emasculated version of 1832 is the explanation. It far surpasses the youthful Byron's English Bards and Scotch Reviewers, and, indeed in scintillating wit sometimes touches the greatness of the Vision of Judgment.

Hunt afterwards regretted, especially the 1811 (Reflector) version of the poem; for, as he says in the Autobiography he made with it enemies all round, on the side of the Whigs as well as on that of the Tories. Indeed he there almost admits that in his youthful egotism, he 'began it'.

In the opening lines, he blames Pope, "with his cuckoo-songverses, half up and half down" for spoiling the 'ears of the town'. Hence, with the exception of Thomson, Collins, and Gray, until recently when the poets revived them anew', there has been no occasion/

occasion for Apollo taking heed, as there has been nothing great in poetry, 'Since Dryden's fine verses, and Milton's sublime'. After the fine description of Apollo and his arrival at the inn, the poets begin to arrive. First, there comes a rout of farce-writers, those he has already denounced in his dramatic criticisms. Then Spencer, Rogers, and Montgom'ry send in their cards, but are told they are not for the high table of the God, who will, however be happy "to see them to tea". Crabbe, who in his modesty, has betaken himself to the kitchen, is told to stay there, as "He'll be much better pleased to be with 'em downstairs".

However, he will receive his fare from the high table. Hayley now enters with "how is my dear God"?, but Apollo will have nothing to do with him, because of his flatteries in verse and his 'heart and impart' rhymes. Then Gifford enters with a consequential hem and wonders why Apollo should visit the town. He is told that his visit is to 'poets alone' and not 'to small critics'. Yet he is praised for getting rid of the 'Cruscas and Lauras, that plague of the butterflies' and for the 'self-taught example that conquered neglect! When 'the sour little gentleman blessed himself out', there enters Walter Scott 'with a fine weighty face', round whom all the diners and barmaids crowd

'and thank him with smiles for that sweet pretty/

pretty poem'. He is welcomed much to his delight, for his host was a God and a King but is told to

"copy less - have a little temerity, -
Try if you can't also manage posterity".

Then comes Campbell who is treated very well, though his versification has no invention and spoils his fancy. Then follows Moore, who is thanked for changing his 'billings and cooings' for

'the self-improved morals of elegant
souls.
(What a phrase!)

These are the three whom the God recognises in the 1811 and 1814 versions.

In 1815: four others are added, Byron, Wordsworth, Coleridge, and Southey.

Byron is welcomed effusively, for by 1815, Hunt was rife with Byron. He is asked -

"Pray how came misanthropy into your head"? and is told that, in spite of the God's poor opinion of Lords as poets, he will certainly improve. Then come "Bob Southey and two or three more" (was the 'Bob' taken from Byron?) Bob wears a 'tattered bay crown', which begins to fizzle and crackle, but Apollo 'quenches the dread sparkle' with the remark, 'His head's in no danger from that sort of heat'. Coleridge receives a lecture for idling, and gabbling and muddling in prose' and Wordsworth for 'changing his harp for a whistle'. Then they both begin to 'spout' Coleridge the cream of orations.

"In praise of bombarding one's friends and relations" and Wordsworth, an effusion upon a straw, 'that wild thing of scorn', The latter is told that poetry lies "in something select(!) and not "in gath'ring the refuse that others reject". However, Wordsworth has by 1815 been read and considered by Hunt and a convert now, he makes Apollo, after rating him for 'ballads doled out by a spectacled nurse', call upon him, if he retains a spark of his fire, to retire. The poet is about to do this, when he is encircled in a cloudy haze and asked to give a taste of 'his exquisite art'. Then, out of the cloud, comes

'A voice, that grew upwards, and gathered like flame:
Of nature it told, and of simple delights,
On days of green sunshine, and eye-lifting nights;
Of summer - sweet isles and their noon-shaded bowers,
Of mountains, and valleys, trees, waters, and flowers
Of hearts, young and happy, and all that they show
For the home that we came from and whither we go;
Of wisdom in age by this feeling renewed,
Of hopes that stand smiling o'er passions subdued,
Of the springs of sweet waters in evil that lie; -
Of all, which, in short, meets the soul's better eye
When we go to meek nature our hearts to restore,
And bring down the Gods to walk with us once more".

Wordsworth did not, like Keats and Shelley, bring down the Gods, but God unto nature, which is here shockingly called 'meek'. Yet Hunt knows and appreciates the Ode on the Intimations and 'the joy offered to us in the simple primary affections and duties', and so although there is a Hampstead prettiness about the nature as a whole, one must not complain, for the criticism is genuine and great for 1815. /

1815. To continue, when the bard had ended, all
 (including even Byron) hail him,
 "This, this is the Prince of the Bards of his Time!"

The poem has now almost ceased to be mock-heroic, but this quality is soon restored, for there rushes in a motley crowd of Whartons and Crokers who seeing 'Wordsworth and fellows like these' in the presence, are sitting down, when 'wrath seized Apollo' and they, blasted with excess of light from the God, flee down the stairs. The critical portion is now nearly at an end, for the chosen now sit down to table with Apollo. However, the description of the wreaths is largely criticism and excellent in its light way. Apollo orders "Laurels for eight", and, at once,

"each of the bards had a wreath in his hair,
 Lord Byron's with turk-cap and cypress was mixed,
 And Scott with a thistle, with creeper betwixt;
 And Wordsworth's with celandine, aloe, and pine;
 And Bob, penny-royal and blow-ball with thine;
 Then Sam's with mandragoras, fearful to wear;
 With Willow Tom Campbell's, and oak here and there;
 And lastly, with Shamrock from tear bedewed shores,
 And with vine-leaves and Jump-up-and-kiss-me, Tom
 Moore's".

Then they drank toasts to Shakespeare, Milton, Chaucer, Spenser and others, "From old Gawain Douglas to Shenstone and Gray" and break up at eleven because Hunt is already a preacher on 'early to bed and early to rise'.

This/

This summary must indeed show how Hunt was, by 1815, fully equipped as a critic. The poem is of course, though light in manner very serious in intent. There are omissions, notably Blake, but Blake was still almost unknown, also a jibe is cast at Landor towards the end, but Landor had not yet revealed himself.

In the Notes, there are two great criticisms, that on Pope's versification and that on Wordsworth's poetry and diction. The charge against Pope's 'monotonous and cloying verse' he admits, is not new. Pope, though a poet, was no master in versification. "Let the reader take any dozen or twenty lines from Pope at a hazard, or if he pleases from his best and most elaborate passages, and he will find that they have scarcely any other pauses than at the fourth or fifth syllable, and both with little variation of accent". And he quotes the Moonlight passage from the Homer and the picture of Belinda from The Rape of the Lock. Now this is what to-day, everyone knows, but it was novel in 1815. His onslaught against monotony is shown to be far-reaching when he quotes Warton's emendation of Spenser's line,

"Save Beares, lyons, and bulls, which romed them
around", into

"Save lyons, beares, etc." as indicating the poor ear of the age. And he reveals himself a romantic critic/

critic trusting to his own instincts when he declares, against Dr. Johnson, that the "principles of an art are nothing but the results of a general agreement to which the finest perceptions have come respecting it". In fact such notes are the first sprightly runnings of a great critic. His desire to restore Dryden's couplet and the real harmonies of the English heroic, the principle of whose music lies in variety shows him still not fully aware of the enjambed couplet which he is indeed already practising in his Rimini.

However, the great feat is the Wordsworth note. In 1815, before Coleridge's 'Biographia Literaria' Hunt is penning remarks like this,

"To those who have hitherto seen in Mr. Wordsworth nothing but trifling and childishness, and who at the same time speak with rapture of Spenser and Milton, I would only recommend the perusal of such poems as The Female Vagrant, a little piece on the Nightingale . . . The Old Cumberland Beggar, (a piece of perfect description philosophized), Louisa The Happy Warrior, To Hartley Coleridge, the Sonnet entitled London, another on Westminster Bridge, another entitled The World is too much with us, the majestic simplicity of the Ode to Duty, a noble subject most nobly treated, and the simple, deep-felt and calm yet passionate grandeur of the poem entitled Laodamia/"

Laodamia. If after this, they can still see nothing beautiful or great in Mr. Wordsworth's writings, we must conclude that their insight into the beauties of Spenser and Milton is imaginary - and that they speak in praise of those writers as they do in dispraise of Mr. Wordsworth merely by rote

Mr. Wordsworth is capable of being at the head of a new and great age of poetry; and in point of fact, I do not deny that he is so already, as the greatest poet of the present".

Then, upon the diction and matter of Wordsworth, he agrees that it was high time for poetry to return to nature and to a natural style. But has Wordsworth attained his object? No he says, for Wordsworth tends to go to the other extreme and to substitute one set of diseased perceptions for another. His Idiot Boys and Mad Mothers defeat the poet's intention and distress us to no purpose.

Wordsworth, he says, again, would have all poetry to be one and the same in point of style and would allow no distinction between natural and artificial associations. He grants that the language of nature is the best possible, but the poet may sometimes choose to show his art in a manner more artful and appealing to more particular associations than what are/

are shared by the world at large, as those of classical readers for instance. In this, he narrows his dominion, but is still a poet. One must protest against the exclusion of one species of poetry, merely because it has an elder and nobler brother. Such exclusion would do harm to poetry in general, would hinder a number of subjects from being treated poetically and would also take away from the poetical profession something that answers to good breeding in manners.

Now all this is excellent in substance and in expression. It also shows that Hunt's admiration of Wordsworth has not weakened his admiration of Dryden.

Besides those two long notes, there are shorter ones upon the other poets mentioned, many of which one longs to quote. They show that he was already knowing in authors, and especially poets, and was already supporting views which became common afterwards but were, many of them, then very novel. Hunt has been accused, chiefly because Imagination and Fancy is the most accessible of his purely critical works, of gathering up the earlier Romantic view, after Coleridge, Lamb and Hazlitt had all passed away. A study of such notes as those of the Feast reveals the fact that he was often ahead or abreast of the great trio. Of course already/

already he is seen laying stress on minuter aspects as versification, words, language.

For a comparison between all the editions with the principal variants, see Milford 1923.

MUSICAL COPYRIGHT / PROCEEDINGS / on a / TRIAL /
 before / The Hon. Baron George, / in the / Court
 of Exchequer, / Dublin, / May 18th 1815; / in the
 cause, / Whitaker versus Hime. / to which are sub-
 joined, / Observations / on the / Extraordinary De-
 fence/ made by / Mr. Serjeant Joy, / Counsel for the
 Defendant. / by / Leigh Hunt, Esq. London: / Pub-
 lished by / Rowland Hunter, (successor to Mr. John-
 son) / 72, St. Paul's Church Yard, / sold also by /
 J. Cummings, Dublin; and every Bookseller, and Music-
 seller, in the / United Kingdom. / Price One Shilling
 & Sixpence. / C. Richards, Printer, 18, Warwick
 Street, Golden Square. / 1816 //

Brochure, 4^o, 7 $\frac{15}{16}$ " x 5", pp. 1-32.

This contains "Observations upon the Trial,
 Whitaker V. Hime" by Leigh Hunt pp. 27-32. A reprint
 from The Examiner.

Mr. Serjeant Joy, the counsel for the de-
 fendant, (Hime) had rested his case for combating
 the plaintiff's right to a verdict upon the "immoral-
 ity of Leigh Hunt's songs". These, the plaintiff had
 published. Leigh Hunt, in his article, of course
 denies the charge. The verses he says were "written
 when the author was a youth" and are "worth little or
 anything". They are "as warm in their ideas as is
 warranted by amatory songs in general", but nothing
 more. For the Songs, see Milford, p. 738.

THE ROUND TABLE 1815-1817.

(1) ESSAYS by HUNT and HAZLITT, under this title, first appeared in The Examiner between Jan. 1, 1815 - Jan. 5, 1817. The following are Hunt's contributions. Their origin is described by Hazlitt under (2)

The essays by Leigh Hunt, not included in (2) are as follows: Egotism; Defence of the Female Character; On People who have nothing to say; Detached Sketches of Men and Things; Portrait of a Washerwoman; An Old Lady; The Maid Servant. Of the last three, the first is the original version of 'On Washerwomen' of (2) and 'An Old Lady' and 'The Maid Servant' appeared in The Indicator.

THE/ ROUND TABLE/ A COLLECTION OF/ ESSAYS/
on/ LITERATURE, MEN, and MANNERS, By William
Hazlitt,/ Vol.I./ Edinburgh:/ Printed for Archi-
Vol.II
bald Constable and Co./ and Longman, Hurst, Rees,
Orme, and Brown, London/ 1817//

Vol.I.8°, 7" x $4\frac{1}{8}$ ", pp.i.vi + 1-238

Vol.II.8°, 7" x $4\frac{1}{8}$ ", pp.i.vi.+ 1-261.

The Advertisement signed 'W.Hazlitt, Jan.5, 1817', contains the following: -

The/

"The following work falls somewhat short of its title and original intention. It was proposed by my friend, Mr. Hunt, to publish a series of papers in the Examiner, in the manner of the early periodical Essayists, the Spectator and Tatler. These papers were to be contributed by various persons on a variety of subjects; and Mr. Hunt, as the Editor, was to take the characteristic or dramatic part of the work upon himself. I undertook to furnish occasional Essays and Criticisms; one or two other friends promised their assistance; but the essence of the work was to be miscellaneous. After much doubtful consultation, that of The Round Table was agreed upon as most descriptive of its nature and design. But our plan had been no sooner arranged and entered upon, than Bonaparte landed at Fréjus, et voilà la Table Ronde dissoute. Our little congress was broken up as well as the great one: Politics called off the attention of the Editor from the Belles Lettres; and the task of continuing the work fell chiefly upon the person who was least able to give life and spirit to the original design. A want of variety in the subjects and mode of treating them, is, perhaps, the least disadvantage resulting from this circumstance. All the papers, in the two volumes here offered to the public, were written by myself and Mr. Hunt, except a letter communicated by/

by a friend in the seventeenth number. Out of the fifty-two numbers, twelve are Mr. Hunt's, with the signatures L.H. or H.T. For all the rest I am answerable".

The following are Hunt's Essays.

Vol. I. 1. Introduction.

2. The Subject Continued.

These describe the framework of "a small party of friends, who meet once a week at a Round Table to discuss the merits of a leg of mutton, and of subjects upon which we are to write "One of us is deep in mathematics and the learned languages, another in metaphysics, and a third in poetry Of this accomplished and experienced party of ours, circumstances have made me the president (As) the conversation will nevertheless be as casual and unrestrained as it usually is among social parties he (the reader) may easily conclude that they (the subjects) will be of a very various description" The chief heads are to be "Manners, or the surface of society" "Morals, metaphysically considered, or its inmost causes of action and Taste".

The scheme was to be after the model of The Spectator.

3. On Common-place People.
4. On Chaucer.
5. On the Poetical Character.
6. On Death and Burial.
7. On the Night-Mare.
8. The Subject Continued.

Vol. II.

- | | | |
|----------------------------|---|--------------|
| 9. A Day by the Fire. |) | |
| 10. The Subject Continued. |) | From the |
| 11. The Subject Continued. |) | "Reflector". |
| 12. On Washerwomen. |) | |

(3). 2nd EDITION.

No trace can be found of a Second Edition.

(4). 3rd. EDITION./ EDITED by his SON.

(WILLIAM HAZLITT, the YOUNGER) / London: John
Templeman, / 248, Regent Street. / MDCCCXLI. //
(1 Vol.)

8^o, 6 $\frac{5}{16}$ " x 4 $\frac{1}{16}$ ", i-xii + 1-370.

Hunt's contributions are retained, un-
altered.

William Hazlitt, the Younger, in his
Notice, says of Hunt, "The Round Table", deprived
of his presence, would lose very much of its attrac-
tion, and I am convinced that, had my father lived
to bring out a dozen editions of the Round Table,
he would never have separated himself from a com-
panion/

companion so full of wit and wisdom".

The Editions of 1869 (Sampson Low, Son, and Marston) and 1871 (Edited by W. Carew Hazlitt,) and those in Collected Works of Hazlitt omit Hunt's contributions.

CRITICAL REFERENCES. Quarterly Review (April, 1817) contains the Notice by Gifford which was dealt with by Hazlitt in his famous letter.

CRITICAL NOTE. The Round Table is an interesting volume, as both writers are seen entering into their Kingdom. Hazlitt's essays have already his gusto and intellectual flavour and rush of phrase. Yet Hunt's are not poor beside them; nor are they sometimes very different. They are less incisive, quieter, and resemble more even, ^A a level expanse of fruitful field, when topped by gardens and orchards. Such often go well together, the common-places of existence and the rarer delights.

Hunt has nothing better than the "Day by the Fire", reprinted from The Reflector - a really great essay characteristic of its author, being like L'Allegro the account of a day's adventures/

adventures, but told in 'that other harmony' to suit its lowered tone its humour and its indoor atmosphere.

'On Common-place People' is very Addisonian yet, in its dialogues, already eminently Huntian; while "on the Night-Mare" is whimsically fanciful. However, "On Death and Burial" strikes a higher note and reveals an appreciation of the better side of paganism in its criticism of our gloom over death. 'Washerwomen' were never before given such an introduction, but why they should have been included here and 'The Old Lady' and 'The Maid-Servant' omitted, Hunt and Hazlitt alone can explain. Such 'character-sketches' seem to have been due not ^{so much} to Hunt's knowledge of the seventeenth century variety but to Addison and Steele, and, above all, to his continual desire to achieve in prose and verse the effects of the painter. In the 'Chaucer', he discusses 'The Squire's Tale' and its continuation, announces its probable source which Tyrwhit 'had never been able to discover' in the Arabian tale of 'The Enchanted Horse', shows that 'The Father of English Poetry' was no "mere clown compared with his children" - a critical feat in 1817 - and points out that the continuator must be a great poet. The modern grounds for/

for the greatness of Chaucer are here generally stated and are exemplified by the sign-post criticism which afterwards became so annoying to scholars but which - at least afterwards - suited the public the author wanted to reach. He also gives his views upon translation and defends the Italian method of rifacimento a method then commonly thought necessary for the introduction of Chaucer to modern readers, but fortunately now found to be unnecessary. In criticising Hunt's modernizations, for example of 'The Squire's Tale' in The Liberal, (No.IV.) one must remember that Wordsworth was then doing the same thing.

On the Poetical Character a young poet is said to have "perhaps the most pleasurable tendencies of any human being, and the greatest number of them". This idea similar to many others in his future writings, he must have obtained through a confused reading of Wordsworth's preface, for Wordsworth, says something different. However, it suits Hunt's 'cheerfulness' and the general idea of this essay which is that the poets have more wealth of spirit than other men".

THE/

THE DESCENT OF LIBERTY, / A MASK / ETC.

1815. See Milford pp. 283 and 741.

CRITICAL NOTE. There is (a) a Dedication, (b) Preface and (c) Some Account of the Origin and Nature of Masks. Besides, descriptive prose of a high order is scattered through the Text.

(a) THE DEDICATION is characteristic. It begins.

"My Dear Barnes,

I dedicated the first poetical attempt of my maturer years to a man of wit and scholarship, who stood the next above me at school; allow me to present the second to another, who stood the next below. How far he was my superior in general knowledge, and the anticipation of a manly judgment, I well remember

NOTE. He is referring, of course, to the dedication of the Feast of the Poets to Thomas Mitchell, the translator of Aristophanes.

(b). PREFACE, begins thus:-

"The following piece was written partly to vary the hours of imprisonment and ill health, partly to indulge the imagination of the author during a season of public joy when he could realize no sights for himself, and chiefly to express the feelings of hope/

hope and delight, with which every enthusiastic lover of freedom must have witnessed the downfall of the great Apostate from Liberty. The romantic nature of the circumstances, which led to and accompanied that striking event, rendered a political allusion more than ordinarily susceptible of poetry"

. . .

This ushers in little more than an Examiner article upon the international situation after the downfall of Napoleon. Hunt is probably thinking of this as well as of the Allegory in the Mask when, in the Autobiography (II. p. 23) he says,

"I had not yet got rid of self-sufficiency caused by my editorial position or by the credit, better deserved, which political courage had obtained for me". Napoleon is, of course, severely trounced; but one would have expected from Hunt a more definite denunciation of war. Since the piece is political he says he has endeavoured to render it acceptable to poetic readers by rendering the fancy and imagery so predominant . . . that even those who might wish to meet with no politics at all, may not be unwilling to encounter him for the sake of his poetry".

In the Autobiography (II. 23) he truly says that
"fancy/

"fancy played her part too entirely in it at the expense of imagination". It is exceptionally interesting then, to find him, at the end, quoting the famous passage of Bacon upon poetry; for poetry is to be for him 'creative' and above all, 'fantastical', rather than imitative and truthful.

(c) ORIGIN AND NATURE OF MASKS shows some knowledge of a species whose "connection with literature at all is only incidental". If one compares Hunt's Account with H.A. Evans's Introduction (See English Masques), one finds less scholarship and a less definite delineation of the masque, but more appreciation of the poetry. Hunt scarcely at all associates the masque with the dance and says little of the anti-mask. He also traces its origin to Italy, which Evans denies, though he admits Italian influence. However, he makes some fine remarks upon Milton and Comus. The Comus, "though an undoubted mask in some respects, as in its magic, its route of the monsters, and its particular allusion to an event in the noble family that performed it, is more allied, from its regularity of story and its deficiency in scenic show, to the Favole Boschereccie, or Sylvan Tales of the Italian poets, which had just then been imitated and surpassed by the Faithful Shepherdess of/

of Fletcher". There follow remarks upon Spenser and his "Maske of Cupid" and upon Shakespeare and his Mask of the Tempest. He then enters upon a thorough examination of Ben Jonson as a writer of Masks. He there sagaciously remarks that "the ancients", instead of furnishing cordials to his actual deficiency will be found perhaps . . . to have been the bane of his natural strength. A classical education may have given him an accidental inclination towards them, as it will do with most poets at first; but upon comparison of his learning with his fancy, it seems likely that nothing but a perversion of the love of originality, and perhaps a consciousness that he could never meet Shakespeares on equal terms in the walk of humanity, determined him on being a local humorist in the grave cloak of the Scholar. What he wanted besides the generalizing power, was sentiment". The Mask of course, at least as literature, lives through Jonson. Hunt discovers "the hepta-syllabic measure which Fletcher rendered so attractive in his Faithful Shepherdess, and which from its adoption by succeeding writers, particularly Milton, has almost become appropriated to the rhyming speeches of the Mask and Pastoral Drama, as distinguished from their songs and dialogue". He is then, in this Account seen to be even more learned/

learned in the poets than in The Feast. He has already read Jonson and Beaumont and Fletcher, besides Spenser and Milton and Shakespeare. He did not know Coleridge, he was then, through his imprisonment only coming to know Lamb and Hazlitt, and one must conclude that his reading was inspired almost solely by forces within himself.

At the end, he admits that he might have offered his Mask to a theatre-manager, but recognised that its machinery - as indeed it is - was unsuited to the theatre.

THE STORY OF RIMINI 1816 etc. See Milford pp. 1, 662 seq., and 741 seq.

CRITICAL NOTE. To discuss Rimini at all adequately would involve a discussion of Hunt's poetry in general. That had better be left for elsewhere. A complete apparatus for such a discussion is now easily accessible in Milford, where the Herculean task of recording the innumerable variants has been accomplished. It may be said in passing that, in printing the 1816 version as the text of the poem, Mr. Milford has put all students of Hunt in his debt. That version, indeed, was, - strange as it appears since one now knows of Rimini chiefly from Blackwood - perhaps overpraised by Hunt's friends and indeed by all who had no political animus against him. Victorian and Modern critics have, on the contrary, laid too little stress on the inherent worth of the poem and its importance as an historical landmark in English poetry.

There is (a) A prose dedication to Lord Byron and (b) A short critical Preface.

(a). Like Louis Stevenson, Leigh Hunt could pen dedications that were literature. Yet the "My dear Byron" has roused the ire of Hunt's detractors and /

and Byron's hero-worshippers. Byron and he were then familiars, and admirers; Hunt on his side was soon to be one of the few who defended Byron in public - a debt Byron afterwards forgot. So why should not Hunt "dear Byron" him? Hunt probably did nothing more than convey into print his common mode of addressing him and had no radical or levelling thought in his mind. It was, of course, 'un-English' of him and showed no love of a lord. It opens,

"My dear Byron,

You see what you have brought yourself to by liking my verses. It is taking you unawares I allow; but you yourself have set example now-a-days of poets dedicating to a poet; and it is under that nobler title, as well as the still nobler one of friend, that I now address you . . . "

(b). THE PREFACE.

"The following story is founded on a passage in Dante, the substance of which is contained in the concluding paragraph of the second canto.

(slip for 'third canto'). The passage, itself, he afterwards translated (See "Stories from the Italian Poets" (1846) and Milford, p. 434). Here he suggests that his purpose is to expand and says that "for the rest of the incidents, generally speaking, the praise or/

or blame remains with myself". Indeed, great blame has since been his portion for his intrepid boldness in expanding and weaving into a tale a passage from a great poet. This is scarcely fair, for the fault, lies not in the plagiarism, and the merit, as Milton knew, arises from bettering the original or, indeed, as may be asserted in making it into something new and different and his own. In any case, Hunt shows from his preface that he well knew what he was doing. Moreover, his future attitude to the work, in general, of Dante is already well defined. "The whole of that singular poem the Inferno . . . has always appeared to me a kind of sublime nightmare. We even lose sight of the place, in which the saturnine poet, according to his summary way of disposing both of friends and enemies has thought proper to put the sufferers; and see the whole melancholy absurdity of his theology, in spite of itself, falling to nothing before one genuine impulse of the affections (namely, the Story of Paolo and Francesca)". He then discusses the historical truth of the incident and what has been said and made of it by Italian commentators and poets. Then he states that "there are no notes to the present poem", thereby implying blame to Scott and/

and Moore for their often lengthy ones; and adds - for he believed strongly in the durability of his work - "if the poem reach posterity, curiosity may find commentators enough for it, and the sanction of time give interest to whatever they may trace after me."

After this, there is another onslaught, shorter this time, like that in the Feast of the Poets, against the School of Pope and its versification. They "have known the least on the subject, of any poets perhaps that ever wrote. They have mistaken mere smoothness for harmony; and, in fact, wrote as they did, because their ears were only sensible of a marked and uniform regularity The great masters of modern versification are, Dryden for common narrative, though he wanted sentiment, and his style in some respects was apt to be artificial, - Spenser, who was musical from pure taste, - Milton, who was learnedly so, - Ariosto, whose fine ear and animal spirits gave so frank a tone to all he said, - Shakespeare, whose versification escapes us, only because he over-informed it with knowledge and sentiment Chaucer - to whom it sometimes appears to me, that I can trace Dryden himself, though the latter spoke on the subject/

subject without much relish, or, in fact knowledge of it. All these are about as different from Pope as . . . the song of the nightingale, from that of the cuckoo". Now, this was all extremely original for 1816, though the outer fortresses of the Augustans had already fallen.

Then he develops Wordsworthian views upon diction. He wants "a free and idiomatic cast of language" . . . the proper language of poetry is in fact nothing different from that of real life, and depends for its dignity upon the strength of what it speaks. It is only adding musical modulation to what a fine understanding might actually utter in the midst of its griefs and enjoyments Take a single speech of Lear's, such for instance as that heart-rending one,

"I am a very foolish fond old man,
Fourscore and upwards, etc. "

and you have all that criticism can say, or poetry can do".

Moreover, he feels that he himself is only a pioneer. "There are other poets now living who have fine eyes for the truth of things, and it remains with them perhaps to perfect what I may suggest". The coming Keats is foreshadowed. And so a forcibly expressed and yet felicitous Preface reaches its conclusion.

1816. ARTICLE in EXAMINER entitled
"Young Poets". See Examiner (Dec. 1.)

In this, he speaks of Shelley, J.H. Reynolds and John Keats. They promise to bring a considerable addition to the strength of the new school of English poetry. Reynolds has published a slender volume or two of verse; Keats, nothing yet except in Examiner, but his MMS. have "fairly surprised" the writer "with the truth of their ambition and their ardent grappling with nature"; Shelley, the third, is "a very striking and original writer".

This was the first intimation to English lovers of poetry of the genius of Shelley and Keats.

THE YELLOW DWARF, / A WEEKLY
MISCELLANY /.

"A stirring Dwarf we do allowance give
Before a sleeping Lion"

Shakespeare.

No. I. Saturday, January 3, 1818. Price
4^d. 4^o, 10¹/₄" x 8¹/₄" double-columned. On p. 8, at
foot, "London: Printed and Published by J. Hunt,
No. 19, Catherine-Street Strand, Sold by J. Apple-
yard, at the same place, and by all the Booksellers
and Newsvendors. - Price 4^d."

Nos. 1 to 21 (Sat. May 23, 1818) pp.
1-168. On fly-leaf of the British Museum copy is
written:-

Wm. Hazlitt

1862.

Ex dono patris.

(This is the handwriting of Wm. Hazlitt, the
younger).

In another hand-writing.

"This paper was started by Mr. John Hunt,
the title being suggested by Wooller's Black Dwarf.
The first few Nos. were printed characteristically
on Yellow paper, but the Compositors or printers
complain that the colour hurt their eyes. The
papers contributed to it by Wm. Hazlitt are reprinted
in the Political Essays.

NOTE; /

NOTE: The review of Moore's "The Fudge Family in Paris" (No. 17), and of "Childe Harold's Pilgrimage" (No. 18), may be by Leigh Hunt. In No. 14, a quotation from "Mercury going to the Cave of Calypso" out of Foliage is given.

1818. FOLIAGE. See MILFORD, p. 742.

CRITICAL NOTE. There is a Dedication to Sir John Edward Swinburne, Bart. and a Preface including Cursory observations on Poetry and Cheerfulness.

(a). DEDICATION. This begins with "My dear Sir John", and speaks of him as

"Not one of those who pay the strange compliment to heaven of depreciating this world, because you believe in another; you admire its beauties in nature and art . . . You who visit the sick and the prisoner".

The object of the book is stated to be "to cultivate a love of nature out of doors, and of sociality within".

(b). PREFACE. Here he is still tilting against the 'French School of Poetry' but now feels that its downfall is at hand. This is due to the French Revolution, the 'revived inclination for our older and great school of poetry' and "the accession of a new school of poetry" of which Wordsworth and Coleridge are the chief ornaments. Coleridge is "the real oracle of the time in more than one respect". How modern is all this!

Then/

Then comes praise of Charles Lamb. He is superior to both (Wordsworth and Coleridge), in what renders wisdom amiable and useful, which is social sentiment".

At last, one gets from him a definition of what poetry is. It is "a sensitiveness to the beauty of the external world, to the unsophisticated impulses of nature, and above all, imagination, or the power to see, with verisimilitude, what others do not, - these are the properties of poetry; and in proportion as the enjoyer applies them according to his experience, to his sense of good, and especially his natural disposition, he turns what he possesses of them to account".

The prefaces of Wordsworth are being well assimilated and their thought combined with his own. The definition is not so comprehensive as that which begins What is Poetry? but states more clearly the inner meaning of poetry.

Then comes the first great discourse upon cheerfulness. His creed is "not only hopeful, but cheerful". "We are creatures made to enjoy more than to know, to know infinitely nevertheless in proportion as we enjoy kindly, and finally, to put our own shoulders to the wheel and get out of the mud upon the green sward again". Rimini was written in this spirit/

spirit. Its moral "is not as some would wish it to be - unjust and bigoted, and unhappy, sacrificing virtue under pretence of supporting it, - but tolerant and reconciling, recommending men's minds to the consideration of first causes in misfortune, and to see the danger of confounding forms with justice, of settling authorized selfishness above the most natural impulses and making guilt by mistaking innocence". (This is a bold answer to his critics).

Foliage he infers is put forth in the spirit of cheerfulness. Its main features are "a love of sociality, of the country, and of the fine imagination of the Greeks". The Greek Mythology "which it is not one of the least merits of the new school to be restoring to its proper estimation", exerted until Milton its influence upon English poets, who felt it, "as the elevation of the external world and of accomplished humanity to the highest pitch of the graceful and as embodied essences of all the grand and lovely qualities of nature". He would restore that influence - a feat accomplished not by his own Nymphs and other poems, but by the work of his then disciple Keats. Both had imbibed at school a love of Tocke, Spence, and Lemprière and/

and when they met they must have recognised in each a kindred spirit. The influence of Hunt in this direction at least was all for the good of English poetry.

In discussing the Epistles, there are notes on Sir Thomas Browne, and Catullus, in defence of his Atys.

1819, in EXAMINER for;

THE PRAETER-NATURAL HISTORY of the MOST DEGENERATE ANIMALS of the HUMAN RACE, briefly but elegantly set forth, by Harry Brown. A series of articles on such subjects as The Bicand, or Two Tailed Gabbler; The Oesophagus, or Glutton; The Fire-Threatener, Star-gazing Howler, Field Preacher, or Bête de Chauvin, etc.

Their titles explain their purpose. They are not too well done. The pseudonym 'Harry Brown' was also used about the same time for Political poems. Some of them were reprinted afterwards in the Indicator (Nos. 64 and 65).

THE INDICATOR. 1819-21.

"The Indicative is your Potential Mood.

Wit, poet, prose-man, party-man, translator -

Hunt your best title yet is Indicator"

Charles Lamb in Indicator of 27th Sept.
1820.

THE / INDICATOR. / VOL. I./

"A dram of sweet is worth a pound of sour"
Spenser./

London: / Printed for Joseph Appleyard, Catherine-
Street, Strand, / and sold by all the booksellers./
1820. //

Each no. 8 pp., 8 $\frac{9}{16}$ " x 5 $\frac{1}{4}$ ". Vol. I. pp.
1-410 + 4 pp. (Index), bound in B.M. copy in front,
Wednesday, Oct. 13, 1819 to October 4th 1820. (No.
52.)

The printer is, in No. I., C.H. Reynell,
(p.8) but on p. 414, one has

"Printed and published by Joseph Appleyard,
No. 19, Catherine-Street, Strand. Price 2^d. - And
sold also by A. Gliddon, Importer of Snuffs, No. 31,
Tavistock-Street, Covent-garden. Orders received at
the above places, and by all Book-sellers and News-
men".

Each/

Each No. is headed by 'The Indicator' in very large letters. This is followed by the motto in very small letters.

"There is a bird in the interior of Africa, whose habits would rather seem to belong to the interior of Fairy-land; but they have been well authenticated. It indicates to honey hunters, where the nests of wild bees are to be found. It calls them with a cheerful cry, which they answer; and on finding itself recognised, flies and hovers over a hollow tree containing the honey. While they are occupied in collecting it, the bird goes a little distance, where it observes all that passes; and the hunters, when they have helped themselves, take care to leave him his portion of the food. - This is the Cuculus Indicator of Linnaeus, otherwise called the Moroe, Bee Cuckoo, or Honey Bird". (Pringle. The Lion-Hunter in South Africa).

There he, arriving, round about
doth flie,
And takes survey with busie, curious
eye;
Now this, now that, he tasteth tenderly.

Spenser.

THE/

THE / INDICATOR / VOL. II / has London:/
 Printed for J. Onwhyn, Catherine Street, Strand./
 and sold by all the booksellers. / 1822 //.

pp. 1-384 + Index 385-88.

The 1st issue is numbered I, the next 54,
 and so on to No. 76, where Hunt's Editorship ceases.
 (Oct. 11, 1820 to March 21st, 1821). No. 77 (No. I
 new series) is dated March 28, 1821. It is under a
 different Editor, and continues to No. 100 (Sat.
 Oct. 13, 1821).

There was evidently another competitor for
 Hunt's popularity for, bound along with Nos. 53-100
 in B.M. Copy are Nos. I, II, III of an entirely
 different issue, printed by Edward Hathway, at his
 General Newspaper Agency Office, No. I, left side of
 Catherine Street, Strand".

In a letter to Shelley (See Correspondence,
 1862 Vol. I. p. 149) dated 20th Sept., 1819, Hunt
 says "I have now a new periodical work in hand, in
 addition to the Examiner, My prospectuses come out in
 a week or two, and the first number follows the week
 after . . . (it will) . . be nothing but a collection
 of very short pieces of remark, biography, ancient
 fictions, etc . . . It will have nothing temporary
 whatsoever in it, political or critical . . . Will
 you throw me a paragraph or so now and then, as
 little/

little startling at first as possible to vulgar prejudices? If it succeed, it will do me great service, being my sole property . . ." The Examiner was then declining "under the twofold vicissitude of triumphant ascendancy in the Tories, and the desertion of reform by the Whigs". However, the Indicator did not help Hunt financially, for it was "published in a corner owing to my want of funds for advertising it, and my ignorance of the best mode of circulating such things". (Autobiography II. 49).

The long quotation about the honey-bird is very characteristic, as it figuratively sums up Leigh Hunt's mission as a populariser of the good things in literature. He was one of the first to cater for that portion of our modern democracy which welcomes a guide and with his 'cheerful cry' and enthusiastic and wide appreciation, he became an Addison with a larger and more popular audience.

"The Indicator will appear every Wednesday morning at an hour early enough for the breakfast table". His purpose, as he defines it, in his first number is, "To notice any subjects whatsoever within the range of the Editor's knowledge or reading. He will take them up, as they happen to suggest themselves The subjects will chiefly consist of curious recollections/

recollections of biography; short disquisitions on men and things; the most interesting stories in history or fiction told over again, with an eye to their proper appreciation by unvulgar minds; and now and then a few original verses To the unvulgar he exclusively addresses himself . . .

The Indicator will attend to no subject whatsoever of immediate or temporary interest. His business is with the honey in the old woods".

In this, the first of his literary periodicals Hunt states clearly the aim not only of them all, but of volumes like Imagination and Fancy and Wit and Humour. His aim is a high one and is often ably put into practice. However, he often became a mere taster of beauties and his readers, 'unvulgar' though they might be, grew tired of his Jars of Honey, of a cloying sweetness which did not always come from a strength that could either solve the world's troubles or make them for a time forget them. Hence few of his periodicals were lasting. Yet he was an innovator and prepared the way for those who with more money behind them, and more material aims, could make cheap periodicals, more enduring. He was a pioneer for the Chambers and the Knights.

No. I of The Indicator appeared 1st on Wednesday, Oct. 13th, 1819, and for Lamb and others, Wednesday became a red letter day. It is interesting to note that Hunt's genius as a writer of essays is here at its best, and this first great series of essays has always supplied the chosen material for his selectors, partly because of the popularity of the 1834 revised issue and selection. The period of The Indicator also saw the rise of Lamb and De Quincey to popularity through the London; Hazlitt had already proved his strength.

A feature of The Indicator and of Hunt's other publications is the way the Editor rouses the latent ability of his readers by his Correspondence column and his publication of what was deserving of their communications. Seldom has a journal acted as such an educative force and seldom has an editor been on more friendly terms with his readers. However, his health, never good since his two year's confinement, hindered his conduct of this new venture and it was to go the way of all the others, to create admiration for his talent among kindred souls, and sympathy for his aims among many, but to come to an end after a year or so. He was in one respect behind his/

his time. The periodical press had ceased to be a one-man affair, as in the 18th century. He should have continued in the manner of the Reflector and have gathered around him a band of willing writers. The changed times he did not recognise more especially as he regarded himself as a kind of Addison. This, indeed, he was more than any of the other essayists of his epoch, but the methods that were successful in one age make for failure in a succeeding and Blackwood had already shown the success to be attained by a modern editorial staff.

CONTENTS. For the Essays which were included in the 1834 revision, See Indicator and Companion (1834).

For the poetry, see Mr. Milford's Edition.

The following are the most important of the other articles. The numerals indicate the number of issue.

- I. Country Houses near Town. $1\frac{1}{2}$ pp. (a favourite subject).
- II. Venice. $3\frac{1}{2}$ pp.
- IV. The Beau Miser and What happened to him at Brighton. See Knight (1891). He also used the story for a play.

A Story of selfishness. Compare Carfington Blundell, Esquire.

Toleration ($\frac{1}{2}$ page). This already shows his religious bent e.g. "Some melancholy examples of great and good minds rendered intolerant by mistaking dogmas for religion".

Art/

Art of Writing. Characteristic. Write with enjoyment and you will be sure to give pleasure.

XI. Dec. 22nd, 1819. Shelley's Love's Philosophy given. Compare letter of Hunt's of 2nd Dec. 1819, Correspondence (1862) Vol. I. p. 152.

XVI. Extremes meet; or all London and no London A Tale. (He also used the story for a play.)

Told by a garrulous old gentleman and contrasting love of town and country. A fortune has been left to one on condition of his remaining out of town. The donor catches the recipient in a town inn running down the country. Well told.

XVIII & XIX. Names. Meaning of Christian Names.

XXIV. To Correspondents. "We will consider the suggestion respecting a List of Books".

XXV. Hoole's and Fairfax's Tasso. (See Ollier, 1869). This is Hunt's most important essay on Translation, a subject he had considered closely. In his views, he owed something to Tytler. He is in practice one of the greatest translators in English, though, as so many of his pieces are short and as none are of great popular poems, this fact is little known. As a poet, he fails, as has been said, because he cannot go beyond himself. This is not required/

required in a translator and so, often his best poetry in form is found in his translations.

XXVI. Remarks on ballad stanza affixed to his translation of Cyllarus and Hylonome. (Ovid)

XXVII. The Adventures of Cephalus and Procris. (See Knight).

XXVIII. Franco Sacchetti's 'Gathering Flowers' with note. See also under Correspondence. Rossetti.

XXXI. Rousseau's Pygmalion. An excellent prose translation with remarks on Rousseau. (See W.C.P. 1873).

XXXIII. Country little known. A beautiful essay, reminiscent of Hampstead. (See Essays and Sketches W.C.)

NOTE. An example of his 'Answers to Correspondents'. "A correspondent informs us that the Latin word for Daisy, Bellis, is of Greek origin; to which it is traced in some old works. We trust we have taken him with us of late, in our May-weather enjoyments".

XXXVI. 'Sale of the late Mr. West's Pictures'. Reminiscent of his boyhood. See "A Day by the Fire" (1870).

XXXVII. A Rainy Day. (See Essays and Sketches W.C.) Another with same title in London Journal (1834).

XXXVIII. The Egyptian Thief. A Tale from Herodotus mentioned also in "Thieves, Ancient and Modern". Well told and ought to have been in Knight.

XXXIX. Galgano and Madonna Minoccia. (from Painter's 'Palace of Pleasure'). See Knight.

XL. A True Story. A tale of the American Civil War. Is this by himself or another?

XLI & XLII. The Destruction of the Cenci Family and Tragedy on that subject. Hunt gives "the substance of a remarkable document containing the authorities for the tragedy which has lately appeared". In speaking of Shelley's tragedy, he says that "the moral of the terrible story of The Cenci, whether told in history or poetry, is a lesson against the enormities arising from bad education, from long indulged self-will, from the impunities of too much wealth and authority, and from tyrannical notions of the Supreme being". Mr. Shelley's tragedy is no exaggeration, for the historical narrative is much worse. Shelley's Preface is said to be beautiful for the majestic sweetness of its diction and still more lovely for the sentiments that flow forth with it". Among the passages quoted are Beatrice's description of the chasm on the road to Petrella, and that beginning

"As I have said, speak not to me of love";
I see as from a tower, the end of all"

is said to be one of the gravest and grandest lines
he/

he ever read. The close of the play is "deliciously patient and affectionate". In conclusion, Shelley is compared to "the most strenuous and daring of our old dramatists" in his "bold elemental imagination" and "mighty lines". This is a remarkable paper.

XLIII & XLIV. Review of Keats's Volume:

"The Stories of *Lamia*, The Pot of Basil, The Eve of St. Agnes, etc. as told by Mr. Keats". Here Hunt relates in prose the stories of the poems, interspersing his narrative with quotations - a method which became common with him. Seldom has the allegory implied in the Lamia been so beautifully and cogently explained as in Hunt's opening remarks.

. . . "We wish that for the purpose of his story he had not appeared to give into the common-place of supposing that Apollonius's sophistry must always prevail, and that modern experiment has done a deadly thing to poetry by discovering the nature of the rainbow, the air, etc., that is to say, that the knowledge of natural history and physics, by showing us the nature of things, does away with the imaginations that once adorned them. This is a condescension to a learned vulgarism, which so excellent a poet as Mr. Keats ought not to have/

have made. The world will always have fine poetry, as long as it has events, passions, affections, and a philosophy that sees deeper than this philosophy. There will be a poetry of the heart, as long as there are tears and smiles; there will be a poetry of the imagination, as long as the first causes of things remain a mystery. A man who is no poet, may think he is none, as soon as he finds out the physical cause of the rainbow; but he need not alarm himself; he was none before".

His remarks upon Keats's "ill management of a good thing, - exuberance of ideas" under The Pot of Basil are not so good; but, under The Eve of St. Agnes, he says that Keats's "portrait of the heroine, preparing to go to bed, is remarkable for its union of extreme richness and good taste" and "a striking specimen of the sudden and strong maturity of the author's genius".

Under Hyperion, also, there is the same delicate insight shown. This ends with the following. "The author's versification is now perfected, the exuberances of his imagination restrained, and a calm power, the surest and loftiest of all power, takes the place of the impatient workings of the younger god within him Mr. Keats undoubtedly takes his seat with the eldest and best of our living poets".

These are the articles which Hunt's enemies declared to be carping and disloyal to Keats. They are not only not so, but also among the finest as they are the earliest, of the great estimates of a great poet. They are not of course merely appreciative but seriously critical, but Hunt's recognition of the true greatness of Keats cannot be denied.

Farinetta and Farinonna (A poor story)
See Knight.

XLVII. Fine short note on Ariosto.

L. Sept. 20, 1820. There is a beautiful farewell note on Keats, "Thou shalt return with thy friend the nightingale and make all thy other friends as happy with thy voice as they are sorrowful to miss it"

VOL. II.

NO. I (or LIII.) Table Wits and a Breakfast.
(See W.C.P. 1873).

LV. The Marriage of Belphagor. See Knight.

LVI. The Generous Women. See Knight.

LVIII. (He is ill and gives two of his Robin Hood Poems).

LIX. April and Raphael - quotations from Lit. Pocket-Book of 1820.

LX. (Still ill). Paper made up of Examiner articles, including 'On the Talking of Nonsense' (See 'A Day by the Fire' 1870 etc.)

LXI./

- LXI. 'Bad Temper, Meanness, and other Disorders' Reflector No. III. art. 14.
- LXII. Selections from Hazlitt's Table Talk in Examiner. Hazlitt's Volume did not appear until 1821.
- LXIII. The True Enjoyment of Splendour from The Reflector. Quotations from Sir Thomas Moore (by Hazlitt) and Lamb's article on same. Also four of The Letters of Falstaff (James White) See LXVIII.
- LXIV & LXV. "Still too unwell". Gives his Praeter-Natural History Articles from Examiner and extracts from other Examiner articles.
- LXVI. Quotes with remarks passages from "Fuimus Troes", (The True Trojans), Being a Story of the Britains' Valour at the Romans' first Invasion' Printed 1633. Translation from Milton into Welsh. (See 'A Day by the Fire' 1870)
- LXVIII. Apologies and Primroses. (apologising for being ill.)
- Falstaff's Letters and Note on James White. (Lamb).
- Charges of Frightened Death-beds. Deaths of Voltaire, Luther, Calvin, etc. An old article reprinted because paragraphs were then appearing in the newspapers about Paine whose bones had, the previous year, been brought to England by Cobbett.
- LXIX & LXX. The Works of Charles Lamb, a reprint from the Examiner. The first paragraph became the text of Lamb's humorous remarks about Elia at the end of "A Chapter on Ears". The reference is to the last sentence of what follows but most of the paragraph is given to show Hunt's admiration for Lamb.

"He is not so much known as he is admired (He) has performed his services to the literary world so anonymously, and in his most trivial subjects has such a delicate and extreme sense of all that is human, that common readers have not been aware of half his merits, nor great numbers of his existence (he is) the man who set the critics right about the old English Dramatists We believe we are taking no greater liberty with him than our motives will warrant, when we add that he sometimes writes in the London Magazine under the signature of Elia.

Leigh Hunt replied to Lamb's postscript in No. 74; but although he has wit, he could not manage such things as well as Elia.

The criticism upon Lamb is detailed and searching. He finds fault with Lamb's tragedy in that it is founded on a frailty of a very unheroic nature and ends with no punishment to the offender but repentance. "Yet so finely and humanly is it managed, with such attractions of pleasantry and of pathos, that these circumstances become distinguishing features of its excellence".

LXXI Lamb contributed to this number his "St. Valentine's Day".

LXXIII. Review of a "New Pocket Edition of Horace".

LXXVI. "The Indicator's Farewell to his Readers".

"A/

"A premature return to his work in general has brought on such a return of his illness, as compels him, with great reluctance, to give up the paper itself; and here, accordingly, the Indicator takes leave of his readers (he) hopes to be able to renew his labours, if not in this shape, then in others . . . (Signed) Leigh Hunt".

CRITICAL REFERENCES.

CRITICAL NOTE. A perusal of the essays given above along with the greater productions chosen for the 1834 selection, will prove how necessary it is to have a reprint, as soon as possible of this journal, which is, though 'published in a corner', one of the greatest among English periodicals. It is the foundation of Leigh Hunt's claims as an essayist and in variety, in self revelation, in charm and ease of style and in wandering at will in his meditations, he is a more typical essayist than his two great contemporaries. He touches most at/

at more points than either, because his nature is more normal than Lamb's and his subjects are less intellectual than Hazlitt's. For the personal treatment of the great common-places of life and the common concerns of man, he has not his match among English essayists.

He prided himself on his Indicators and delighted, afterwards, to mention them. In the Autobiography, there is an interesting passage, often quoted, on the preferences among his friends, of his best essays. "Hazlitt's favourite paper (for they liked it enough to have favourite papers) was the one on Sleep; perhaps because there is a picture in it of a sleeping despot; though he repeated, with more enthusiasm than he was accustomed to do, the conclusion about the parent and the bride. Lamb preferred the paper on Coaches and their Horses, that on the Deaths of Little Children, and (I think) the one entitled Thoughts and Guesses on Human Nature. Shelley took to the story of The Fair Revenge; and the paper that was most liked by Keats, if I remember, was the one on a hot summer's day, entitled a Now. He was with me while I was writing and reading it to him, and contributed one or two of the passages . . .

Lord/

Lord Holland, I was told, had a regard for the portraits of the Old Lady and the Old Gentleman, etc. which had appeared in the Examiner; and a late gallant captain in the navy was pleased to wonder how I became so well acquainted with seamen (in the article entitled Seamen on Shore). They had "Sat to me" for their portraits. The Common sailor, was a son of my nurse at school, and the officer a connection of my own by marriage". (Autobiography II. 50).

Mr. Buxton Forman included A Now in his edition of Keats, because he thought that the greater part of the paper was in the taste and humour of the poet.

THE LITERARY POCKET-BOOK; / or, /
 COMPANION / for the /LOVER of NATURE AND ART/.
 1819 (1820, 1821, 1822, 1823) (To be continued
 annually,) / London: / Printed for C. and J.
 Ollier, Vere Street, / Bond Street, / (where com-
 munications will be received.) / sold also by etc.

In the first issue, it is stated that
 "the intellectual power of society indeed has so
 much increased of late, and has become so prominent,
 as one of the ruling or controlling authorities,
 that it seems proper and necessary it should have a
 sort of Court Calendar of its own; and the 'Literary
 Pocket-Book' is an attempt to supply one
 already quite enough of these useful publications
 to inform us respecting courts and offices, matters
 of business, and mere days of the month; but persons
 of taste or literature felt a want of something else
 in their Pocket-Companion In the Diary,
 opportunity has been taken of the enumeration of
 each day in the month, to set down such birthdays of
 men of Original genius as we could readily find.
 The birth-places will be found on reference to the
 list that follows; which contains also the eras
 wherein the great men of antiquity flourished. . . .
 birthdays will perhaps come pleasantly upon the
 reader's eye and he may be tempted to make
 some little homage in the course of the day to the
 memory/

memory of a favourite writer or artist to
drink it after dinner . . .

A copious catalogue of our living authors is now first given in a work of this kind; as well as of the contemporary writers of France, Italy, Germany and North America . . . Those of last-mentioned country . . . the only list that has appeared in Europe The living artists and musicians of England, France, Italy and Germany, and the artists of North America make their proper appearance on the strength of their talents, as distinguished from the ambiguous eminence arising from societies and academies. The musicians and musical performers, in particular, have never been publicly enumerated before. List of Performers at the Theatres for the first time . . . list of Print and Plaster-cast shops, as well as Booksellers and circulating Libraries have been added. Selections from celebrated authors at the conclusion".

The 1820 issue has further "useful lists" (see Ireland's Bibliography (1868) from which this has been extracted). 5 $\frac{1}{4}$ " x 3 $\frac{1}{4}$ " each with flap and tongue like similar things of the present day. Different binding in each. The text is about 200 pp. with nearly 100 pp. devoted to the diary proper.

CRITICAL/

CRITICAL NOTE. Keats, writing in Dec. 1818, says "Hunt keeps on in his old way - I am completely tired of it all. He has lately published a Pocket Book called the Literary Pocket-Book - full of the most sickening stuff you can imagine" (See Letters of Keats. Colvin, Eversley p. 190). Well, was there any harm in it? Is the world going to continue to accept as anathema, the remark of a brave young man suffering from the loss of a brother, and showing that he has still some spirit? The way such statements have been used against Hunt shows how the animus engendered by "Blackwood", still blinds modern biographers and critics. Keats was then very friendly to Hunt and contributed two poems to this 'sickening stuff'. Also, why cannot writers remember that they themselves often undertake 'sickening stuff' to earn money? In a letter to Shelley dated, 12th Nov. 1818 (See Correspondence 1862, pp. 125-6) Hunt says "I have been writing a Pocket-Book. The booksellers tell me it will do exceedingly well; and Shelley will be at once pleased and surprised to hear it is my own property, and I mean to keep it so".

When one remembers his financial troubles, the declining sales of The Examiner and the debt he/

he owed to Shelley, one must esteem Hunt for trying to extricate himself with 'a valuable property' in a ware of his own industry. It was the kind of thing he could turn out with very little trouble. It might be 'sickening stuff', but Hunt was not then in a position to consider carefully his dignity as an author. He, indeed, did not long retain the property. Writing to Mary Shelley on 12th Sept. 1819, (See Correspondence Vol. I. p. 146), he says, "You remember the £200 which Ollier was prevailed upon by you to advance me before you left London. The first number of the Literary Pocket-Book has sold so well, and promised so better, that I have liquidated the debt by selling him the copyright for that sum. I only retain the editorship, which had he not asked me to do, I should have stipulated for, seeing this new channel of opinion opened to me".

The five issues are now very scarce, for old diaries are seldom preserved. Mr. T.J. Wise possesses the only complete set in their original state and took many years to collect them one by one. The present compiler had the pleasure of examining these and of reading parts. The following are some more facts about the separate issues taken from Mr. Wise's Catalogue.

1819/

1819. ORIGINAL POETRY. 'Power and Gentleness' by ϕ ; 'Marianne's Dream' by Δ ; 'Hymn to Diana' by P.R.; 'Sonnet descriptive of a Painting by Nicolas Poussin', by P.R., 'The Human Seasons' by I., 'Sonnet to Ailsa Rock' by I., 'The Summer of 1818' by ϕ .

(ϕ = Leigh Hunt; Δ = Shelley; P.R. = Procter; I = Keats).

'A Calendar of Nature' occupies pp. 5-40; Lists connected with Literature, Science, and the Arts, pp. 149-207; Anecdotes, pp. 207-210; Extracts, pp. 211-14; Original Prose pp. 215-16; Original Poetry pp. 217-226; Miscellaneous Matter, pp. 227-233.

1820. ORIGINAL POETRY.

'Robin Hood, a Child' by ϕ ; 'To Priscilla L - d, written in May', by L; 'Sonnet to ———, written in Autumn' by ϕ ; Stanzas ("Farewell! Farewell!") by H; 'On Visiting a beautiful little Dell near Margate', by C.C.C.; (Four) 'Sonnets on the Seasons', by β .

(ϕ = Leigh Hunt; L = Lloyd, H = Horace Smith? ; C.C.C. = Charles Cowden Clarke; β = Procter?)

"A Calendar of Observers; or, Specimens of the greater or less Enjoyment which People derive from the World they live in, according to the Number and/

and Healthiness of their Perceptions' pp. 1-10;
 Brummelliana pp. 11 - 16 ; Original Poetry, pp.
 127-139; Walks round London, No. I, signed C.C.C.
 pp. 140 - 143; Anecdotes, pp. 143 - 9; Extracts,
 149 - 152.

1821. ORIGINAL POETRY. 'The Zenith Moon'

by R; 'Sunset, From an unpublished Poem' ('The Sun-
 set') by Δ ; Song, On a faded Violet, by Δ ;
 Grief, A Fragment (also of 'The Sunset') by Δ ;
 'Sonnet, The Death of Summer by W. ; 'My Nannie O',
 by C; 'Midnight and the Moon' (Anon.); 'Ull's Water
 and its Echoes' by β .

(R = ? J.H. Reynolds; Δ = Shelley; W =
 ? Cornelius Webbe; C = ? Allan Cunningham;
 β = (?) Procter).

'A Calendar of Birth-days; or, Sketches
 of some eminent men, whose personal as well as in-
 tellectual characters render their anniversaries
 more particularly worthy of observance' pp. V-XXIV;
 'Walks round London, No. II. signed 'O.C.' pp.
 109-116; 'Original Poetry' pp. 117-127; Translations
 (From Tasso, Catullus and Menander) pp. 127-131;
 Anecdotes, pp. 131-133; Extracts, pp. 133-140.

1822. ORIGINAL POETRY.

(Twelve) 'Sonnets on the Months' by W.;
 'To a Conqueror's Wife, on his Return' by β ;
 'Flowers/

'Flowers and Fruit' by R.; 'Good Night', by Σ ;
 'The Question' by Σ ; 'Love and Spring, A Scottish
 Song' by C.

(W = ? Cornelius Webbe; β = ? Procter; R = ? J.H.
 Reynolds; Σ = Shelley; C = ? Allan Cunningham).

Walks round London, No. III, Kensington Gardens,
 signed 'O.C.' occupies pp. 107-112; 'Original Poetry'
 pp. 113-126; Anecdotes, pp. 126-128; Extracts, pp.
 129-134.

1823 ORIGINAL POETRY.

Sonnet ("Ye hasten to the dead") by Σ ;
 'Poetry, Painting and Music' by David Lyndsay;
 'November, 1815 ('The cold earth slept below') by
 Σ ; To ——— ("Alas, good friend, what
 profit can you see"), by Σ ; 'Solitude, by G ;
 Don Juan revisiting the Island where he had left
 Haydee', by G.
 (Σ = Shelley; G = ? R.P. Gillies).

'Town Calendar signed 'W.O' occupies
 pp. V-XXIV; Walks round London, No. IV. Marylebone
 Park, signed 'O.C.' pp. 107-111; Original Poetry,
 pp. 112-117; Translation, Hymn to Venus, by Metas-
 tasio, translated by David Lyndsay, pp. 117-119;
 Anecdotes, pp. 119-122; Extracts, pp. 122-126.

The/

The Literary Pocket-Book is valuable because it is the source for the first published versions of several of the poems by Shelley and Keats. The 'Calendar of Nature' of 1819 was afterwards published as The Months (q.v.); 'The Calendar of Observers' of 1820 is thus described by Hunt in the letter to Mary Shelley of Sept. 1819, already quoted, "I am writing for the second number, a new calendar divided into the four seasons, in each of which I describe what the mere idler sees about him, what the bigot, what the money-getter etc, and what the observer of nature, showing the infinite superiority which the last has over the others in wealth of enjoyment"

The Calendar of Birth-days of 1821 was afterwards used and expanded in the London Journal of 1834-5, as was also 'The Calendar of Nature' of 1819. 'The Walks round London' by 'O.C.' may possibly be Hunt's; if so, the idea of The Town was already forming.

AMYNTAS/

AMYNTAS, from the Italian of Torquato Tasso. 1820. See Milford's "Poetry of Leigh Hunt", p. 746, which gives the Dedication to John Keats. The Amyntas has, in recent years, been performed; for there is an edition, "Adapted from Leigh Hunt's Translation, with lyrics by A.O' D. Bartholeyns, To music by Henry Gadsby "published, in 1902, by Joseph Williams Ltd, 32, Great Portland St. W. The Preface is exactly the same except in the second last paragraph, in which some sentences are omitted. Hunt's translation is followed with omissions, alterations in arrangement, and additional lyrics by A. O'D. Bartholeyns.

CRITICAL REFERENCES.

CRITICAL NOTE. Hunt's translation is good and he has caught the 'yearning' of the 'Ode to the Golden Age'. Its metre is blank verse, though there are some rhymes and shorter lines as in Lycidas. The Ode to the Golden Age and the Choruses are rhymed.

Among the books which belonged to Leigh Hunt was Black's Life of Torquato Tasso (1810).

This/

This is now in the British Museum and his markings and annotations are numerous. He probably made use of it for his Preface, which occupies pp. VII-XXXII of the 1820 Edition. It may be said in passing that, according to Garnett's Italian Literature all previous biographies of Tasso have been superseded by Solerti's (1895).

Hunt states that Tasso may have owed his conception of the Amyntas to Agostino degli Arientis' Lo Sfortunato (1567). The success of the Amyntas, written in two months, in 1573, was "the last sunshine of his life". Pastoral Drama, which the "Italians claim to have invented" is then discussed. By 1614, already 80 such plays had been produced by 1700, 200.

In his criticism, Hunt contrasts Guarini's "elaborate perplexity" with Tasso's "brief and touching simplicity" and says that in poetry Comus and The Faithful Shepherdess "far surpasses it". Yet he truly also says that it is superior to both as a drama; for it has a "true dramatic skill and an absolute flesh-and-blood interest". Indeed the only other drama that can at all be compared to it is Allan Ramsay's Gentle Shepherd, which owes some debt to Tasso, especially in its opening scene. In the Amyntas, the persons are "copies of humanity" the action is "simple" and the incidents "necessary and/

and happily interwoven" the images" all rural and proper", the event "at once new, unexpected, and natural".

Hunt's account of the borrowings shows great learning. From Theocritus he says, Tasso takes the ideas in the Prologue of the Flight of Love and the rewards offered by Venus; the Comparison of Love with the bee and the Complaints of the Satyr in Act II. are also from Theocritus; the Satyr's answer on mercenary love is from Tibullus; Thyrsis' going to the Capital and describing his patron as a God is Virgil's Tityrus going to Rome and deifying Augustus; the torn veil of Sylvia is that of Thisbe in Ovid; the Bee and Silvia in Act I. is from the Greek Romance of "Clitophon and Leucippe", and the idea of the cave in hell where women are punished for cruelty to Lovers is from Ariosto.

THE/

THE MONTHS / DESCRIPTIVE of the /
 SUCCESSIVE BEAUTIES of the YEAR / by LEIGH
 HUNT /

What more felicitie can fall to creature

Than to enjoy delight with libertie,

And to be lord of all the works of Nature?

SPENSER.

London / C. & J. Ollier, Vere Street, Bond Street /

1821.

12mo. 7" x $4\frac{1}{8}$ " pp. 1-2. (Fly-leaf) + 3-4 (Title page)

+ 5-6 Advertisement + 7-136 (Text) Bound in stiff

blue card-board with brown back and paper label,
 containing "The Months 3/6d". (Advocates' Library,

Edinburgh).

The British

Museum/

Museum has two copies, one with back rebound and paper boards of a chocolate brown, the other without the fly-leaf, and with the book-plate of "Mrs Kent", (probably Mrs Charles Kent, wife of the editor) on the inner cover. On p. 2, (obverse of fly-leaf) C. & J. Ollier advertises Leigh Hunt's Story of Rimini (3rd Ed.), Foliage, Hero and Leander; and Bacchus and Ariadne.

II. THE MONTHS / DESCRIPTIVE of the /
SUCCESSIVE BEAUTIES of the YEAR / by / LEIGH HUNT /
with Biographical Introduction by / William Andrews,
F.R.H.S. / London / William Andrews & Co. 5 Farring-
don Avenue / 1897 //

8°, 7 $\frac{1}{4}$ " x 4 $\frac{15}{16}$ ", pp. i-xvi + 1-80; a beautiful little book bound in dark-green cloth with title on back in gilt.

A pleasantly written biographical account occupies pp. VII-XII. At the end of this is the following bibliographical note.

"On account of being rare and of undoubted merit and when offered for sale realising ten times its published price, we have included it in our series of books designed for lovers of good literature"

In the Advertisement Leigh Hunt says that the "good-nature with which the Calendar was received in the Literary Pocket Book of 1819 has induced its publication/

publication in a separate form, with considerable additions". In Mrs Kent's copy (See No. I) the word "considerable" has been boldly stroked out (perhaps by himself), an alteration which suits much better the contents; for there are few additions. "The Months", in the Literary Pocket-Book is entitled Calender of Nature and occupies pages 5-40 in very close type. The aim, as he says, does not supersede the little work of Messrs Aikin, "The Natural History of the Year," for there the predominant feature is information, but here diffusion of the love of their appearances and effects". Each month is introduced by the stanza on it in Spenser's Faerie Queene, Book VII, Canto 7, where "dame Mutability" after a long speech to "grandmother Nature" summons the Seasons, the Months, Night and Day, the Hours and Life and Death, to prove her case that in all "~~re~~ignes mutabilitie". Hunt revels in his appreciation of those stanzas, but finds fault with the description of June as being not so happy as usual, because he "has wasted his stanza on the sign of the Zodiac". He then proceeds to give quotations on the Month or Season from other poets, with comments. For example, in June, he quotes the first verse of "Summer is ycomen in", makes remarks upon "the /

"the flower of the hip or wild rose, which blushes through all the gradations of delicate red and white", then gives the Ancient Mariner reference to "the hiddenbrook", discusses a note in Martyn's Virgil on the true nature of the ancient hyacinth, adds passages from The Winter's Tale, Drayton's Pastorals, (Ecl. 9) and Polyolbion (song 14) upon the sheep-shearing feast; and in conclusion gives Allan Ramsay on 'a tedding of the hay'. All this is mingled with remarks upon occupations, sports, birds, etc.

For April, Shelley's Skylark is described as "what Shakespeare might have said to the lark, had he addressed him in the united spirit of modern philosophy and ancient poetry". For November, the same poet's pantheistic philosophy is endorsed somewhat flippantly in the following:

"In no system is there really any such thing as death. All is but change and vitality. We become either spiritual essences, or new physical beings, or rather both; and with November's leave if Pythagoras did not shrink from the idea of being a bird, we do not see why Tomkins should be so fastidious. There are but two things that are really horrible, - malignity and superstition; one, which/

which disturbs the present world; and the other, which, besides disturbing the present makes a Pandaemonium of the greatest part of the future. All other painful things are but follies; and indeed these are of all follies the most painful". Throughout, many things are said beautifully, e.g. in April, he says "All the singing birds are now in full life, and saturate the trees with music" and in July "William Browne writes with a constant presence of the country upon him"; and some things are said flippantly and in bad taste as in the above long passage upon Tomkins and in that upon April which, he says, "dresses her plants visibly, like a lady at her window".

CRITICAL REFERENCES.

CRITICAL NOTE. The Months is a piece of book-making, sometimes charmingly written. The many quotations are often choice, often unfamiliar, or if now familiar, not so then, as in the case of those from Coleridge, Shelley and Keats. The author occasionally bursts into sentences we would fain remember./

remember. Yet the result, although the book is very short, is often cloying, and one can well understand Keats's exclamation. (vide. Literary Pocket-Books). Hunt had some knowledge of nature and nature's ways; but his mood, here, is more like that of Milton in the L'Allegro, one full of sensibility and joy, but that of the literary student rather than the strict scientific observer. He returned to the subject in the London Journal of 1834-35 (1st Volume under The Week). Here he makes use, not only of Dr. Aikin, White of Selbourne and Evelyn's Silva (quoted here), but also of Howitt's Book of the Seasons. It should be noted that his sister-in-law, Miss Elizabeth Kent, urged probably by his advice, published a book on popular botany, Flora Domestica (See Correspondence Vol I. p. 199, 204-6, 214-18).

In Notes and Queries (4th Series, Vol. VI. p. 108) is to be found some MS. corrections on botanical points made in her copy by Mrs. Southey. Such books were evidently then very popular to judge by the number of them which appeared. Even Lamb has his account of the Months in Hone's Every Day Book. (1825).

THE/

TABLE/

SKETCHES of LIVING POETS. EXAMINER, 1821.

NO.I. The Rev.Wm.Lisle Bowles, July 16, 1821.

NO.II. Lord Byron. July 29, 1821.

NO.III.Mr Campbell, Aug.12, 1821.

NO.IV. S. T. Coleridge, Oct.21, 1821.

THE LIBERAL. / VERSE and PROSE from
the / SOUTH. / Volume the First. / London, 1822: /
Printed by and for John Hunt, / 22, Old Bond Street
(Nos. I and II).

8⁰, 8½" x 5¼"

THE LIBERAL. / VERSE and PROSE from
the / SOUTH. / Volume the Second. / London 1823: /
Printed for John Hunt, / 22, Old Bond Street.
(Nos. III and IV.)

8⁰, 8½" x 5¼"

NOTE. John Hunt was imprisoned for a year
for publishing the Vision of Judgment;
hence the difference between the two
Titles.

NO. I Oct. 15, 1822, pp. XII+164.

NO. II. Jan. 1823, pp. 165-399 + "leaf
with Contents of Volume the First.

NO. III. April 1823, pp. VIII + 192.

NO. IV. July 1823, pp. 194-377 + Con-
tents of Volume the Second. 378.

The original cost was 5/- per part and
10/6 per volume.

The cover of the parts was a darkish gray
with a broad floral decoration in black along the
inside edges. There the Title was THE / LIBERAL. /
VERSE and PROSE from the SOUTH. / To be continued
occasionally. / No. I. (No. II etc.) / London,
1822/

1822: (or 1823:) / Printed by and for John Hunt,/
 22, Old Bond Street./ Price Five Shillings./ The
 leaves measured $8\frac{7}{8}$ x $5\frac{3}{4}$ ". To the wrappers of
 Parts II-IV was added at foot "Reynell, Printer,
 Broad Street, Golden Square".

CONTENTS OF NO. I.	PAGE
Preface (Leigh Hunt)	V-XII.
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The Florentine Lovers (Leigh Hunt)	51
Rhyme and Reason, being a new Proposal respecting Poetry in Ordinary (Leigh Hunt).	81
A German Apologue (Leigh Hunt)	91
Letters from Abroad, No. I - A Des- cription of Pisa. (Leigh Hunt).	97
May-Day Night; a Poetical Translation from Goethe's "Faust". (P.B. Shelley)	121
Ariosto's Episode of Cloridan, Medoro, and Angelica. (Leigh Hunt).	139
The Country Maiden (Leigh Hunt)	161
Epigram of Alfieri (Leigh Hunt)	163
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Errata. (Two mistakes mentioned)	

The Copy followed all through is that of the British Museum bound in two Volumes, which is a second edition as it contains the Preface to the Vision of Judgment, withheld at first by Murray. Mr. T.J. Wise's perfect copies (uncut) of the four parts have also been examined.

NOTES. In the Editor's Preface, which is slight but good, he eschews the "pomp of prospectus". "We are forced", he says "to be prefatory (others have) done us the honour of announcing that nothing less is to ensue than a dilapidation of all the outworks of civilized society". . . . "They say that we are to cut up religion, morals, and everything that is legitimate; a pretty carving. It only shows what they really think of their own opinions on these subjects. . . .

"The object of our work is not political, except inasmuch as all writings now-a-days must involve something to that effect We wish to do our work quietly, if people will let us, - to contribute our liberalities in the Shape of Poetry, Essays, Tales, Translations, and other amenities, of which Kings themselves may read with profit . . .

(Then follows a note on Shelley and his death).

"Italian Literature, in particular, will be a favourite/

favourite subject with us; and so was German and Spanish to have been, till we lost the accomplished Scholar and Friend who was to share our task . . . There is one thing in particular with which we must help to bring the polite world acquainted, which is Nature . . . We wish the title of our work to be taken in its largest acceptation, old as well as new".

(2) For Lord Byron's Letter to the Editor of "My Grandmother's Review", see Prothero, Letters and Journals of Lord Byron. Vol. IV.

It sprang from "I've bribed my Grandmother's Review - the British". Don Juan Canto. I 11, 209-10.

The British Review was then under the editorship of Wm. Roberts. Don Juan was reviewed by it in No. XXVII. Vol. 14, 1819, pp. 266-68.

(3) To Shelley's Translation of The May-day Night, Leigh Hunt adds a short note. "The scene", he says, "is a first specimen, we believe, of a poetical English translation of that extraordinary production, to which no man was better able to do justice than our lamented friend." Then follows an excellent appreciation in which it is stated that Shelley "is the true representative of his author".

(4)/

(4). In preface to his translation from Ariosto, Hunt says that this is the first time an English reader has had anything like a specimen of the Orlando Furioso. "Harrington, the old translator wrote with a crab-stick and Hoole with a rule!" His essay on "Hoole's and Fairfax's Tasso" was already written. (See Indicator). This translation is practically the same as appeared in the Poetical Works (1860) See Milford.

(5). The Country Maiden (from Politian) and the Epigram from Alfieri were never again re-printed. They are given in Milford's Edition (1923).

(6). In the 2nd Edition of Lord Byron and his Contemporaries (Appendix) Leigh Hunt speaks of the "untimely seasonableness of the epigrams upon poor Lord Castlereagh".

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On the Scotch Character (a Fragment) Wm. Hazlitt.	367
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Alfieri's Benediction, (Italian and English) (Leigh Hunt)	395
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- NOTES. (1) The Guili Tre. See "Men, Women & Books"
- (2) On the Spirit of Monarchy. See Haz-
litt's Works. Waller & Glover.
- (3) Hunt's Poem in the Stanza and Manner of
Don Juan. Never afterwards reprinted.
It is given in Milford's Edition (1923)

In the Liberal, there is a short letter

to "The Abusers of The Liberal", in which it is stated that "it is not the wish of the Liberal to write satire and personal politics" and asks them "to leave off this boy's-play and cutting of knuckles". The Poem should be read to learn how cleverly the outward manner and tricks of Byron have been caught, without in the least giving his rapid rapier strokes, his surprises, his bites.

- (4) Les Charmettes and Rousseau. Giovanni Villani is mentioned (See. No. IV). Probably Mrs Shelley's .
- (5) Longus, is probably Hunt's.
- (6) On the Scotch Character is reprinted for 1st time in Waller & Glover's Edition.
- (7) Virgil's Hostess. The Verse is reprinted for 1st time in Milford's Edition.
- (8) The Suliotes. A narrative by Captain Christo Perevo (a Greek), which gives an account of the fate of the celebrated Ali Pasha. It was sent to Hunt by Byron.
- (9) Alfieri's Benediction and An Ultra License. Reprinted for first time in Milford's Edition.
- (10) From the French. 2 ll. never since reprinted.
- (11) Portrait of Himself. Alfieri. See 1860 and Milford.

CONTENTS OF NO. III

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Rhymes to the Eye, by a Deaf Gentle- man (Leigh Hunt).	186
Lines to a Critic (Shelley)	187
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NOTES. (1) In the Advertisement, Leigh Hunt speaks of the great "outcry raised among the hypocrites of all classes". This is chiefly due to the Vision of Judgment, which was published without his supervision. Had he seen it, he would have explained one or two expressions, since the virtues of George III were bound to rouse feelings on his behalf. However, the addition of the Preface would have explained much.

2. The Letter from Abroad contains translations from Alfieri, entitled Satire upon Money-getting, reprinted for first time in Milford's Edition, and sonnet by same, reprinted in 1860 and Milford.

3. Madame d'Hontetot. Mrs Shelley probably; but it may be by Hunt.

4. Shakespeare's Fools. (signed). Carluccio. Not Lamb's for Lamb mentioned. Probably Hunt imitating Lamb. He has already imitated Byron.

5. The Book of Beginnings, is another exercise of Hunt's in the Don Juan Stanza. It gives something of his poetic mind, some thoughts on the beginnings of great poems and some translations from the Italian of Ariosto, Berni and Forteguerri. It is reprinted, for the first time, in Milford.

6. A Sunday Fête at St. Cloud. Waller & Glover have disposed of Hazlitt's authorship. Perhaps Mrs Shelley's.

7. Apuleius. Leigh Hunt seems to be the only likely author.

8. To a Spider (Running across a Room), reprinted, for the first time, in Milford. The feeling towards the spider is that of Burns towards the Mouse.. It deserves to be preserved for its Satire on the Critics.

9. Scutheogony or The Birth of the Laureat, a rather vulgar satire in the Feast of the Poets style and metre. It has deservedly never been reprinted.

10. Lines to Madame d'Houtetot. Love and Age. Reprinted 1844, 1860 and Milford 1923.

11. Talari Innamorati. Reprinted for the first time by Milford. A poor poem, in the Feast of the Poets style and manner, thrown off evidently while writing Ultra-Crepidarius and making use of the idea of the lively 'shoes' of Mercury.

12. Rhymes to the Eye and The Monarch, an ode in the manner of Dryden dealing with the Congress of Verona, not included in Milford's Edition.

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NOTES. 1. Morgante Maggiore. Some of the facts of the short preface were probably given by Hunt. At any rate, they reveal the same attitude to Pulci as in the Stories from the Italian Poets.

2. Letters from Abroad begins with "Dear C - " (Charles Ollier). It contains the translation of a Verse from Cavalli, a Genoese poet, upon processions and a discussion upon the Genoese and Tuscan dialects.

3. The Choice. For fullest reprint and variants in text see Milford's Edition 339 seq. and Notes.

4./

4. Giovanni Villani, given as Mrs Shelley's.

It contains the story of the Trumpets of Doolkarnein versified by Hunt in 1852.

5. Pulpit Oratory. See Hazlitt's Works, Ed. Waller & Glover.

6. "The First Canto of the Squire's Tale etc. This is of course, "the story of Cambusean bold". The version given by Hunt in The Poems of Geoffrey Chaucer, modernized, is longer and closer to the original. The 1823 version is given in Milford.

7. Arguing in a Circle. See Waller & Glover.

8. Mahmoud. Milford gives this version, containing the opening 13 ll, about a Liberal finding something good to say of a king; but such kings as Mahmoud are scarce.

9. The Venetian Fisherman. Anon. Translation of Italian poem, first reprinted by Milford.

10. The two translations from Alfieri are given in 1857, 1860, and Milford.

11. A Blessed Spot, Anon. French poem, given in 1832, 1860, and Milford.

12. Milford prints the 1860 version, which has, throughout, Lips for Mouth.

CRITICAL REFERENCES.

CRITICAL NOTE. The Liberal was doomed, before its first number appeared. Its story has often been told, but, as the causes determining its failure, have seldom been emphasised, and as the character of Hunt has too often suffered from historians who took their material only from the Byron sources, it may be well briefly to recall the main points. Hunt's best known account, that in the Autobiography suffers from his desire to say all the good he can of Byron. In the Lord Byron and his Contemporaries (q.v.) and the Tatler articles, he is more explicit and gives, very pointedly, the case from his own point of view.. Byron, always keen to make 'big' money, saw with envy the growth not only of the heavy Reviews, but also of their successors, the lighter Blackwood, London, and New Monthly. He longed to have at his command such a lucrative property. Moreover, angry with Murray for refusing to publish his more daring writings, he recognised that property/

property in a magazine would give him an organ which would make him independent of Albemarle Street. So he determined to found a magazine that would bring him wealth quickly and would smartly lash his enemies. He asked Moore to be his editor, but Moore's Whiggism and caution prevented him from catching at the bait. Shelley, to whom Byron was then greatly indebted, suggested Hunt; and Hunt was still a hero for Byron because of Horsemonger Gaol and because of his espousal of his side in 1816. Shelley, though then beginning to understand Byron, well knew Hunt's financial difficulties and delicate health and begged him to come to Italy. Hunt consented, but was delayed nearly nine months through winter storms and the illness of his wife. Meanwhile Moore, pursuing a dog-in-the-manger policy, did his best to turn Byron against the scheme by counselling him to have nothing to do with Radicals and 'tainted' persons. Murray, too, seeing clearly that if the magazine succeeded, he would lose the publication of Byron's works, aided and abetted Moore. Byron, with Shelley beside him opposed them openly and pondered over their views in private. Hunt at length arrived en famille without as much in his pockets as could pay for a month's keep. The 'brats' irritated his /

his lordship, Mrs Hunt was pert and did not make up to the Countess and Shelley, eight days after, was drowned - drowned, too, because he had come to Pisa on Hunt's business. His death destroyed the only person, besides Hunt, much in favour of the scheme.

Hunt was now made to feel what it was to be a fellow 'not worth a rap'. There was some little excuse for Byron. He did not expect that Hunt would withdraw from the Examiner, but would continue its Editor, on long leave, drawing some salary; and Hunt did not make things clear on this point. However, the scheme had been agreed to and Byron, instead of listening to the circles, should have done his best for Hunt, if he wished the project to succeed. Hunt, on his side, entered manfully upon his duties and in surprisingly quick time, produced his first number. It did not take. Byron, too readily became disgruntled, when he ought to have remembered that it takes time to make a magazine popular. He ought to have known that the Edinburgh nearly gave up after the beginning and that Blackwood became popular only by a scandalous article. However, the circles were more and more listened to, Byron lost all interest in the new venture, and finally abandoned the Hunts.

Hunt/

Hunt, himself, afterwards did not think much of his work upon the Liberal. Yet Rhyme and Reason is a contribution of some value to poetic criticism and the Guili Tre, one of his most charming and light-hearted literary essays. His Letters from Abroad are undoubtedly written without fervour, but The Florentine Lovers is respectable. What was given of Byron and Shelley was, of course, most important. Byron's "Vision of Judgment" Hunt soon recognised as the greatest satire in the language, its position with most to-day; and Shelley's translation from Faust has come to occupy a high place among his secondary works. Hazlitt, too, gave not only brilliant but new material.

THE NEW MONTHLY MAGAZINE, CONTRIBUTIONS
TO, (1821 - 1850).

Hunt has more poems and articles in this magazine than in any other outside his own periodicals. For nearly thirty years, he wrote for it all kinds of things, sometimes under his own name, sometimes under the Indicator signature, sometimes under H. or Harry Honeycomb or Robin Goodfellow or Miso-crotalus or Anonymously. It is thus, almost impossible, to discover all his writings without a very close study, and what is here given is the result of a rapid survey of the numbers, published during his life-time.

The NEW MONTHLY occupies an honoured place among the magazines of the period and has never been given its right place alongside of Blackwood or of the brilliant and short-lived London. It existed from 1814 to 1881. Its originator was Henry Colburn, a good friend of Hunt's in many ways and the means of bringing him from Italy in 1825. It had a series of brilliant editors in Thomas Campbell, Bulwer Lytton, Laman Blanchard, Theodore Hook, Thomas Hood, and Harrison Ainsworth, many of whose works appeared in its pages. Nor must the name of the indefatigable Cyrus/

Cyrus Redding be forgotten, for he was the working Editor during 1821-30 and gave the public "a better magazine for the money than they ever obtained before". Its sub-title varied. It was The New Monthly Magazine and Universal Register (1814-20), The New Monthly Magazine and Literary Journal (1821-1836) and lastly, The New Monthly Magazine and Humorist. For the poetry contributed by Hunt, see Milford's Poems of Leigh Hunt. (1923).

1821. I. Woman ? pp. 86-90, (unsigned). Hunt's manner, persiflage, quizzing, and matter. He quotes Darwin's "Hear the pretty ladies talk", which he quotes elsewhere, and promises an article on "Living Poetesses of England". (See article in "Men, Women, and Books").

Dancing ? pp. 288-293. Perhaps Hazlitt's.

On Epicurism ? p. 598 seq. By an Amateur. Probably not Hunt's, yet there is a translation from Boileau and some other things which suggest him.

II. On Hats ? (unsigned) p. 454. Probably not Hunt's.

In 1822 and 1823, many articles are signed H., but none suggest Hunt's hand. Moreover, he was employed in voyaging to Italy and editing the Liberal. Mrs. Hemans, Howitt and Hazlitt were then writing for The New Monthly.

1824./

1824 began a series on The Months. This is probably by Howitt. There also appeared a review of Medwin's "Conversations of Lord Byron", interesting for its bearing upon Hunt.

1825 XIII. THE FAMILY JOURNAL. (signed)
Harry Honeycomb.

No. 1. pp. 17-28. Family of the Honeycombs. *Favis emissa juvenus. Virgil.*

The gallant issue of the Honeycombs.

To the Editor of the New Monthly Magazine.

. (signed)

Your obliged and obedient servant,

Harry Honeycomb.

The first paper begins thus: "I have the honour to be a lineal descendant of the famous Will Honeycomb, of Spectator memory. With the exception of his uncle Dick, who was a wild fellow in Charles the Second's day, Will had a trick of sinking his ancestors, which was not handsome of him This, together with no great turn for reading, and a particular hatred of manuscript, must account for the total silence of the Spectator respecting a huge Family Journal which descended to his keeping and which has now been in possession of the Honeycombs ever since the year 1538. I call it a family journal but it is rather "a miscellaneous manuscript book, or/

or books", and consists of "Memoirs, verses, translations, adventures mirthful and pathetic, stories both true and imaginary, criticism, anecdote, etc. with a variety of essays on men and manners, - which is a department, I fear, I shall be much tempted to increase. But I shall draw as much as possible on my predecessors . . . and I shall endeavour to make every number I send you contain two or three different ones, (papers) for the sake of variety". Hunt thus makes an excellent scheme for his studies of the past. It is wide enough to include anything he wishes to speak about.

NO. II. pp. 166-176. Beautiful Offspring -

THE TOWN.

The gist of the first part is given in the sentence "The reappearance of my ancestors among their posterity will surprise nobody who has looked about him Going into the Exhibition in Pall Mall some years ago, I was startled with the apparition of my friend Jack Montacute in the likeness of a general officer in a wig and cuirass of the time of Charles II." (Compare Addison's Roger de Coverley).

In/

In the second part, one learns something of the spirit which lay behind the topographical books (q.v.). As Harry Honeycomb goes about the streets, he imagines himself one or other of his ancestors and makes drama in his mind out of the incidents of their lives. "I am also", he says, "a great explorer of the suburbs; of valleys four hundred yards wide, and woods which may be traversed in ten minutes". (Hampstead).

NO. III. THE COUNTRY. pp. 276-282.

"Upon the whole, I think I prefer the country, because I always desire something of it when alone".

NO. IV. LOVE WILL FIND OUT A WAY. pp. 353-369. Harry Honeycomb states that the first Volume of the Journal contains a great many stories of monks and nuns, occasioned by the dissolution of the monasteries. He gives, then, the narrative of a jolly abbess of the name of Jocosa or Joyse Rous, who used to keep it up with her nuns at midnight, drinking. The love story of the title, a beautiful Devonshire episode, follows.

NO. V. APRIL FOOLS. pp. 419-424. This is followed by a discourse upon "Perukes of King Charles the Second's Time", ending with the verses given on p. 349 of Milford.

NO. VI. NEW MAY-DAY AND OLD MAY-DAY. pp. 457-466. This gives a description of an ideal May-day celebration in Honeycomb's village. Incidentally, Hunt gives some thoughts on the descriptions of Spenser and the poetry of Shakespeare's time. The title is due to the two celebrations of May-day which continued for some time after the change in the Calendar (1751).

NO. VII. CONVERSATION OF POPE. DINNER OF APSLEY HONEYCOMB WITH HIM. pp. 548-555. (See also Table-Talk (1851). This, and the two following, give, in an accurate setting, conversations of Pope and Swift. The men stand out as in life, their whims and oddities are revealed, and their ideas on literature and conduct set down. Landor's Imaginary Conversations had begun to appear in 1824 and Hunt had already met Landor in Italy. He may then have owed to him the suggestion. However, the sketches are very Huntian and show no imitation. They are so good that one longs for more of them. These are not forthcoming, though there are approaches in Sir Ralph Esher.

NO. VIII. PART II. SWIFT'S MEAN AND
GREAT FIGURES.

NO. IX. CONVERSATION of SWIFT and POPE.
pp. 199-206 (Part II.) See Table-Talk.

NO. X. A COUNTRY LODGING - DIALOGUE with a
SPORTSMAN. pp. 323-332 (Part. II.) Here there is
good criticism of Richardson and Pamela; but the
main theme is against shooting birds and a toothache
turns the argument. In the Pope and Swift Conversa-
tions, angling had been condemned

NO. XI. THE HUMAN BEINGS KILLED by the
FEATHERED MONSTER. pp. 429-431 (Part. II.) This
is a good description of man and what he might suffer,
if the Birds were stronger and bigger and behaved as
he does to them. Hunt's condemnation of all cruelty
to animals, and angling, fowling and hunting, often
becomes very wearisome. He felt he was then speaking
to deaf ears; but his humanitarian tendencies make
him now appear very modern. One wonders if such
essays as these are known to Shaw, Galsworthy, and
Massingham; if they are, quotations from them would
suit some of their arguments.

NO. XII. KEEPING CHRISTMAS. pp. 514-18.

"I have always been of opinion, with some
living writers, that our ancestors understood the art
of/

of keeping Christmas better than we do".

CRITICAL NOTE on the FAMILY JOURNAL.

Only the Conversations of Pope and Swift which were afterwards reprinted in Table Talk are at all well known. Yet the others are characteristically Huntian in their creation of the past, in their loving remarks upon old books, in their fads and whims. The attitude was to re-appear again in The Town books, and in Sir Ralph Esher.

OTHER ARTICLES FOR 1825.

In an article upon the "Revival of Christmas Merry-Making" by M., Hunt's Christmas articles in the Examiner are severely criticised. The attempt to revive merry-making is wrong as the Christmas hilarity and saturnalia are due to privation during the rest of the year.

CRITICISM of FEMALE BEAUTY.

I., Part II. pp. 70-77; II. pp. 140-159. (See "Men, Women, and Books"). Professor Saintsbury was recently praising red hair in women and he can be severely critical upon Hunt. However, Hunt discusses hair of all kinds ad nauseam and also forehead, eyes and nose, mouth and chin and teeth and bosom./

bosom, hand and arm and walk and voice. One has a memory of certain critics of beauty in the 18th century who fixed the proper proportions of the perfect head and found consequently on measurement the Venus de Milo a monstrosity. Keats would again, if he had been alive in 1825, have said 'sickening stuff' and yet he could delineate woman's beauty minutely enough. But then he wrote poetry, not an abstract discourse in prose, which makes all the difference. There are, of course, fine things in the articles and much poetry and learning. The thoughts on criticism at the beginning are good and the mock-criticism upon "The Sweetbriar, a New Bush, by Chloris" is perfect in its way.

MEN, WOMEN, and NIMMEN; or, a New Sex discovered. (signed) Robin Goodfellow. p. 267 seq. (Part II.). Hunt's in manner. He also refers to it somewhere in his writings as his.

A Man introduced to his Ancestors. (signed) K.L.M. (See "Men, Women & Books") p. 343-345. (Part. II.) A short sprightly article summing up what the Scotch mean when they say "We're a' Jock Tamson's bairns".

MY BOOKS. No. I. The Menagiana. To the Editor of the New Monthly Magazine, Part II., pp. 236-241; No. II. 387-392. Hunt's, almost certainly, from/

from internal evidence. If so, it forms another of his delightful studies upon books. The following remarks are convincing.

"The great secrets of a noble and harmonious versification appear to consist in varying and contrasting the vowels, distributing the emphasis, diversifying and nicely measuring the pauses, and bringing together as many emphatic syllables as possible without heaviness".

"I am not sure of a finer piece of modulation in the whole circle of English poetry, than the account of Satan's journey of discovery in book the ninth".

"I must content myself with asserting, that in the discovery of these new islands of poetical beauty,

"Full of sweet sounds that give delight and hurt not",

Milton has had no precursor, Greek, Latin, or Italian".

"A LETTER to the BELLS of a PARISH CHURCH in ITALY" Misocrotalus. This is certainly Hunt's from internal evidence. For external evidence it may be said that Mr. Alex. Ireland had a MS. copy used by Mr. Brimley Johnson for his Selections. (Dent.)

WIT MADE EASY, or a HINT TO WORD-CATCHERS. 572-574. Part II. Given also in 'London Journal', July, 25, 1835. An exceedingly witty piece of dialogue. (Given also in Wishing Cap Papers 1874 q.v.)

1826. PART I.

COFFEE HOUSES AND SMOKING. pp. 50-54. (signed) Harry Honeycomb. See 'Wishing-Cap Papers' 1873. This gives, probably for the first time, the description of his father smoking. See Autobiography

MAIDS OF HONOUR. (unsigned) pp. 135-142. Manner and style his, also subject. See Old Court Suburb.

ON THE CONVERSATION OF LORDS. pp. 361-371. (unsigned), but certainly his. Gonnella, the Court Love of Ferrara, ? Some resemblance to Hunt's manner. One would also like to attribute to him 'A New Series of Arabian Nights' Entertainments' but cannot manage it.

PART II. (1826).

SPECIMENS OF A DICTIONARY OF LOVE AND BEAUTY. (unsigned).

I. pp. 47-59; II. 136-149; III. 280-282; IV. 425-432. Also, for 1827, V. pp. 48-54, Age, Ninon/

Ninon de l'Enclos, Lovers past their prime.

VI. 186-192, Air and Exercise, The Gipsies, Eating and Drinking and Early Rising.

VII. pp. 266-271. Airs and Graces - The Countess of Carlisle - Pert young Ladies and Maid-Servants - Parnell's Ballad on Beauty.

He writes notes under various headings, as they would appear in a Dictionary and towards the end become quite interesting. The hot-house atmosphere of the Criticism of Female Beauty is wanting. He is advocating Fresh air and health and tells some romantic stories.

1827. PART I.

PASSAGES MARKED IN MONTAIGNE'S ESSAYS BY LORD BYRON. To the Editor of the New Monthly Magazine. 2 articles, pp. 26-32 and 240-45.

These are signed H. and are undoubtedly Hunt's. They consist of passages marked in a copy of Cotton's Translation 'lent while residing under the same roof' (probably the Casa Lanfranchi), with a few remarks. There is a short note upon Cotton and his Translation and on Byron's way of marking, by 'dog's ears' and double 'dog's ears', when specially interesting. The quotations are on 'Egotism'/'

'Egotism', 'Double-dealing', 'Reputation for wisdom usually arrogated by people in advanced life; Petty Vexations the Worst', and 'Love'.

In the first article is this significant remark which settles Hunt's authorship:

"It has been truly said, that he (Byron) seems to have furnished an experiment how far it is possible to relate false and inconsistent things of a known individual. But of this, before long, I shall be able to convince the public in detail and under my own name".

PART II. pp. 382-86 (unsigned), "Masters and Servants" ? Not too like his work, but possibly his.

1828. PART I.

pp. 84-96. A Review of Hunt's 'Lord Byron and His Contemporaries'. "Mr. Leigh Hunt is not one of these dishonest chroniclers . . . he has a stern love of truth". It consists mainly of extracts.

There are two Arabian Tales, "Halem Tai" (pp. 341-344) and "Alfadhel Alderamy", pp. 430-437, which may possibly be Hunt's.

P. 521-525. Gog and Magog. cf. Article in 1836 (Part III.). This also has something of the manner of Hunt.

PART. II.

pp. 33-37. Vindiciae Magogianae (signed)

H.?, may be his, but is more likely to be Hazlitt's.

p. 204-208. Evils of Measurement in Literature, (unsigned).

p. 323-332. Good Living the Cause of Bad Writing, (unsigned).

Neither of these is very like Hunt in manner, but they may be his.

p. 365-9. Flowers. (unsigned). Certainly the thought is common with him, and it may be his.

1829. PART I.

pp. 211-216	Literary Miseries.	)	Possibly,
		)	but not
pp. 387-392	Fool's Day.	)	very likely.

PART. II.

pp. 59-61. Keeping of Twelfth Night
(unsigned) A favourite subject and almost certainly his.

pp. 313-320. Doddridge's Correspondence.
Very likely. See another article in the Tatler, given in Wishing Cap Papers (1873).

1830. PART II.

Review of Hunt's "Sir Ralph Esher" pp. 288-9. It mentions, at the end, Hunt's ill health and financial difficulties and calls upon all to purchase the Poetical Works (1832). "Men of the most opposite politics have united on the common ground of literary fellowship".

pp. 457-468. The Indicator, No. LXXXIX, Tuesday, May 1st, 1832.

"Life in May - Butterflies, Bees, etc. - With the Consideration of a Curious Argument, drawn from the Government of the Hive".

He states that he is induced through the present medium to take up the series from a brief continuation of it which appeared in 'The Literary Examiner'. There is a fine description of the object of the Indicator of 1819-21 (q.v.) and the Government of the Hive is compared with Man's.

PART II.

Here the "Journal of Conversations with Lord Byron", by the Countess of Blessington begins. (See Huntiana).

1833. PART I.

pp. 48-59 and p. 449 seq. and Part III. pp. 79-85. "Men and Books" (unsigned), undoubtedly his from/

from the manner and matter. The last selection has as sub-titles - A challenge accepted, - Does Phaedrus deserve his reputation? - His idle vauntings of himself in comparison with Aesop - Merit of Mr. Keightley's Mythology - Tales of Classic Love.

p. 297 seq. "Review of Leigh Hunt's Poetical Works" 1832.

1833. PART II.

pp. 161-177. A New Gallery of Pictures.
(signed with Indicator hand).

Sub-titles. Spenser, The Poet of the Painters - Character of his, Genuis - A Collection of Pictures from him, with analogous assignments of them to old masters.

His object is to show that the painters ought to love and study Spenser as their poet. The Faerie Queene contains a store of masterly, poetical pictures, which would suit one or other of the great styles e.g. The House of Morpheus would suit Nicholas Poussin, Una in the Solitude, Correggio, Charity, Raphael, and Belpheobe, Titian etc. It is wrong to regard Spenser as "nothing but an allegorical writer", for he has many poetical descriptions of real scenes and people.

1835./

1835. PART I.

pp. 170-180. On Giants, Ogres, and Cyclops. (signed) Leigh Hunt. See 'A Day by the Fire' 1870.

p. 512. In a review of The Annuals, Leigh Hunt is mentioned as one of the contributors.

PART II. Mention is made on p. 515 of a new and cheaper edition of The Indicator and the Companion. There is no trace of this till 1840.

1836. PART I.

pp. 90-92. Ebenezer Elliot's Poetry?

Some good criticism resembling Hunt's. He had also written on Elliot both in the Tatler and The London Journal.

Evidences of Genius for Dramatic Poetry?

pp. 289-308 (Part I.) pp. 342-358 (Part II) pp. 200-208 (Part III.) It discusses Ion and Landor and has his manner. It may, however, be Forster's.

PART II.

pp. 88-96. The Nymphs of Antiquity and of the Poets. (signed) Leigh Hunt. See 'A Day by the Fire' 1870.

pp. 207-218. "Reflections on Some of the Great Men of the Reign of Charles I" (signed) Leigh Hunt. This is inspired by his young friend, John Forster's/

Forster's book on Elliot and Wentworth. He applies Lamb's test in ("Persons one would wish to have met") and Laud, Prynne, Strafford, Harrison, Cromwell, Haselrigg and Hyde are discarded for Selden, Hutchinson, Godolphin, Marvell, Cowley, Sunderland, and, perhaps, Henry Cromwell and Hampden. He praises Forster's Lives, speaks of him as 'eloquent', but admits he is 'a vehement biographer'.

pp. 273-282 "The Sirens and Mermaids of the Poets" (signed) Leigh Hunt.

Here he praises Tennyson's Mermaid. Mr. Tennyson's Mermaid is "as strange and fantastic as need be, but all with the proper fantastic truth; just as such a creature might 'live, move, and have its being', if such creatures existed. His verse is as strong, buoyant, and wilful as the mermaid herself and the billows around her; and nothing can be happier, or in better or more mysterious sea-taste than the conglomeration of the wet and the dry, the "forked and horned and soft" phenomena at the conclusion. Mark too the luxurious and wilful repetition of the words, "for the love of me", and of the rhyme on that word".

Hunt's/

Hunt's love of 'fantasy', of fancy in its more bizarre manifestations, is very apparent in many essays.

pp. 299-315. The Dancing at the Opera ? (unsigned). This may be his and it is a favourite subject.

pp. 479-491. A Visit to the Zoological Gardens. By Leigh Hunt. See "Men, Women and Books". As a Christ's Hospital boy, it was Hunt's privilege to visit the lions in the Tower, and, perhaps, his sympathy for the animal creation was first stirred by the melancholy appearance of King Lion in captivity. The essay is one of the most characteristic in his "chatty manner" and abounds in his shallower optimistic thought. For example, he says:-

"human beings, brutes, fish, insects, serpents, vegetables, appear to be all varieties of pleasurable or pleasure-giving vitality, necessary to the harmony and completeness of the music of this state of being". One could do surely without the serpent. However, it has Hunt's special sympathy.

"There is no reason why a serpent should not be made as comfortable as possible, even though he would make no more bones of us than we do of an oyster".

PART III. pp. 49-61. Aeronautics, Real and Fabulous (signed) L.H. See 'A Day by the Fire'..

pp. 178-181. Gog and Magog, and the Wall of Dhoukarnein. (signed) Leigh Hunt. See "A Day by the Fire" 1870. Compare also "The Trumpets of Doolkarnein". Milford, p. 99.

pp. 183-194. "The Little Man. A Romance of Real Life". ? possibly Hunt's.

1837. PART I.

pp. 78-79. Christmas, possibly Hunt's.

pp. 79-91. 'The Day of the Disasters of Garfington Blundell, Esquire'. One of the best examples in English of a merry tale which turns upon the comfitunes of a selfish man.

pp. 404-417. Jack Abbott's Breakfast. Another tale full of innocent laughter. It appeared originally in the Examiner 1825.

pp. 505-518. Tritons and Men of the Sea. (signed) Leigh Hunt. In it, Tennyson's Merman is quoted. See "A Day by the Fire" (1870).

NOTE. Here ends the series of mythological articles.

When at school, both Hunt and Keats fell under the spell of the classical mythology as depicted in Spence's 'Polymetis' (1st Edition 1747), Tooke's

Pantheon/

Pantheon, and Lempriere's Classical Dictionary (2nd Edition, 1792). It must have been one of Hunt's strongest points of contact with the mind of the younger Keats that he also knew and delighted (as a school-boy) in this side of 'the glory that was Greece'. One knows what use Keats made of such 'glory' and how he made it part of his own. Hunt's poetry is not so permeated by it; but he made splendid use of it for his prose, in his Indicators, his London Journal and here. Such articles, he intended - especially those which appeared in the New Monthly - to gather together into a book, entitled The Fabulous World. This, however, was never done. Not only did he expound the classical myths, but also the Fairy Lore of England and of the East, the Genii of the Arabian Nights, and the Angels and Devils of Mediaeval Schoolmen and Superstition.

1839. PART II.

p. 564. contains a notice of Kenny Meadow's "Heads of the People", which originally came out in 1/- parts. (q.v.)

1840. MARCH. Short appreciative criticism of "The Legend of Florence".

April Review of Miss Strickland's "Queens of/
of/

of England". This may be his. It is not, however, the essays which appears in "Men, Women and Books".

1845. PART III. pp. 143-148. "Lazy Corner or Bed versus Business" from Berni. This is preceded by a note of one and a half pages upon Berni.

pp. 374-5. Review of "The Foster Brother" by Thornton Hunt.

1846. PART I. pp. 246-248. Review of "Stories from the Italian Poets".

1847 pp. 145-151. (Part II). Sweet Harmonies and Discords ?

This deals with Spring Street cries and street music and suggests Hunt's manner and style.

Also a short Review of "Men, Women and Books".

Part. III. p. 83 seq.

"A Graybeard's Gossip about his Literary Acquaintance" gives sketches of John and Leigh Hunt. The latter is said to have been most attractive at the piano, his fine manly voice "warbling immortal verse and Tuscan air". It is also said that Lord Holland, (during the Melbourne administration) stated that the queen could not be asked to sign a grant/

grant to a man who had been imprisoned and fined for a libel against her uncle. The writer is Cymes Redding.

1848. PART I.

Short Review of Jar of Honey, pp. 136-7.
pp. 418-423. Nature's Mysterious Sympathies ?
(signed) H. A kind of continuation of the Fabulous World articles, and extremely optimistic at end.
Probably Hunt's.

PART II.

pp. 134-141. The Palingenesis of the Alchemists (unsigned). This embraces views which would now-a-days be termed telepathic and in its optimism it resembles The Religion of the Heart. Mr. Ollier is quoted and there is some mythology. Probably Hunt's.

pp. 309-19. The Court and Times of James the First? (unsigned).

In 1848, Hunt published The Town which contains, towards the end, similar facts. The manner of writing resembles that of The Town. It is, therefore, probably Hunt's, though it may be Forster's.

pp. 508-22. The Court and Times of Charles I. See ante.

PART III.

Review of Monckton Milnes's Life of Keats.
Hunt is mentioned several times.

1849. PART I.

pp. 173-177. Supernatural Beings. (unsigned) ? The thought is elevated and resembles some times that of the Religion of the Heart. The last three paragraphs are written in his manner.

PART III.

pp. 23-30. The Authors of the "Rejected Addresses" (unsigned). This beautiful article may be Hunt's. It has his intimate tone. While the writer mentions Shelley and other friends of Horace Smith, he never mentions Hunt by name, though he refers to him once or twice and speaks delicately of the loan which Shelley obtained for Hunt's benefit.

1850. Poems. See Milford.

1823. ULTRA-CREPIDARIUS; A SATIRE on WILLIAM GIFFORD. See Milford, pp. 161 and 748.

NOTE. This has a short Preface, some Notes, and a long Extract from Hazlitt's denunciatory Letter to Mr. Gifford.

Hunt, in spite of his Christianism, never seems to have forgiven Gifford. Even in the 1832 truncated and emasculated edition of The Feast of the Poets, he retains the lines upon "the sour little gentleman". The reason there given was the lame one that they had pleased Hazlitt. The preface gives the grounds for his dislike. It states that the "following jeu d'esprit is the 'Stick' which is mentioned in the third number of the Liberal, as having been cut for Mr. Gifford's special use . . . People who make a sport of the lives and fortune of others, should be made to pay back some of the advantages of which they deprive them". Gifford's upbringing "should have taught him to be kind and sympathetic towards others . . . He attacked a woman . . . struck at the crutches of poor Mary Robinson . . ." For The Feast of the Poets and "for attacking powerful Princes instead of their discarded Mistresses, he has never forgiven me. . . My first/

first notice of him was in his praise". Hence "the requests of Murray to write in the Quarterly" (Hunt had called Gifford the "first satirist of his time and quoted from him in his Critical Essays. 1806). He then refers to "the misquoting criticism on "The Story of Rimini", says that 'extraordinary genius (for example, Shelley and Keats) was calculated merely to perplex him' for all his sympathy is 'with common-place understandings' and he is the 'flattering servant of the Tories'. The title 'ultra-Crepidarius' has been invented by a friend of mine'.

The reader of the Preface will find those remarks supplemented by a long passage in the Autobiography (Vol. I. pp. 239-243.) He there gives the passage on 'poor Mary Robinson' and adds:-

"This is the passage which put all the gall into anything which I said, then or afterwards, of Gifford, till he attacked myself and my friends. At least it disposed me to think the worst of whatever he wrote; and as reflection did not improve nor suffering soften him, he is the only man I ever attacked, respecting whom I have felt no regret".

The Satire, itself, is not a very good example of his whimsical fancy, and there is little criticism. It is written in the same metre as The Feast.

Mercury loses one of his winged shoes and he and Venus travel to earth to find it. On their approach, all pairs of things on earth feel love to one another,

"All felt but one shoe . . .
not the shoe that was missing,
But one, which as Venus and Mercury put up
Somewhere at Ashburton, nigh tripp'd her sweet
foot up".

When asked to kiss her foot, "the shoe huff'd", and when Mercury asks if it knows its "own profit", the shoe replies,

"I was made for a Squire; and my instinct has
told me,
That if through the dirt with discretion I hold
me,
My service, some day, will be under an Earl,
Which I think's something higher than you and
your girl".

The Deities laugh and after some more such give-and-take, Mercury discovers that he has maltreated his shoe the other day, when it wanted "to come in for some shoes for a lady". Then he reveals himself and denounces the

"Vile soul of a Shoe - that with decent
self-knowledge
Had honoured the good man that made thee
at college"

and sentences it to be not a man, "but human to see" for it is,

"A thing made for dirty ways, hollow at heart

Do thy best to obstruct all the feet that
 come there,
 Especially younger ones, winged like mine.
 Till bright up above thee, they soar and
 they shine".

(Attacks on Keats and Shelley).

Then Gifford's errors and spite as a
 commentator are denounced. (Hunt is wrong here, for
 Gifford was a good commentator). He is to

. . . "edit no authors but such as unite
 With their talents a good deal of dirt or of
 spite".

This is a hit at Gifford's translation of Juvenal.

Then Murray, Southey, and Croker are
 referred to,

"Be these the Court critics, and vamp a
 Review"

Misconduct it, misquote poets,
 Miss all that is good that ye miss not
 the Court

.

But meet with a Prince's old mistress
 discarded,

And then let the world see how
 vice is rewarded".

Then the shoe struggles into the shape of poor
 Gifford.

There is here more denunciation than
 criticism. Gifford is trounced as heartily as Byron
 trounced Southey, two years before.

THE LITERARY EXAMINER:/ consisting of
 THE INDICATOR / A REVIEW OF BOOKS, / and / MIS-
 CELLANEOUS PIECES in PROSE and VERSE / London /
 Printed for H.L.Hunt, Tavistock Street./ 1823//
 British Museum Copy. 8^o, 8½" x 5¼", pp. 1-412 (not
 counting Title and Index).

Each number had 16 pp. and was entitled
 "The Literary Examiner", No.I. (Saturday, July 5,
 1823, to No.XXVI. (Saturday Dec.27, 1823). It thus
 lasted about six months.

"When the Liberal was put an end to, I had
 contributed some articles to a new work set up by
 my brother, called the Literary Examiner. Being too
 ill at Florence to continue these, I did what I could,
 and had recourse to the lightest and easiest transla-
 tion I could think of, which was that of Redi's Bacco
in Toscana".

The Literary Examiner was, indeed an off-
 shoot/

off-shoot, a literary supplement, of the Examiner, set up by John Hunt for the benefit of his brother. In the 26th No., an apology is made for the absence of the Indicator. While there was a prospect of his continuance, the paper has been filled up with other articles, but as illness prevents him from writing, the present number is the last and the Literary notices will be resumed in the Examiner Newspaper, "particularly those of Lord Byron's forth-coming works" (John Hunt was then issuing parts of Don Juan.)

In No. I appeared No. 77 of the Indicator, as No. 76 was the last issue of the Indicator under the editorship of Leigh Hunt. Hunt wrote only three papers which are given in seven issues as follows:

July 5.	No. 77.	My Books.
July 12	No. 78	(contd.)
Aug. 16	No. 80	On the Suburbs of Genoa and the Country about London.
Aug. 23	No. 81	contd.
Aug. 30	No. 82	On the Latin Poems of Milton
Sept. 6	No. 83	contd.
Sept. 13	No. 84	contd.

Nos. 79, 85, 86, 87 and 88 are signed
"For the Indicator". Leigh Hunt, nine years after,
in/

in 1832, wrote for the New Monthly Magazine, Indicator No. 89, "Life in May, Butterflies, Bees etc". The sequence then drops. (See under New Monthly Magazine).

My Books is re-printed, as in 1823, in Essays (Ed. Brimley Johnson, 1891) and Essays and Sketches (Ed. Brimley Johnson, World's Classics, 1906). It is one of the greatest of his essays, reveals the bookman and, in the phrasing, often recalls Hazlitt.

On the Suburbs of Genoa, etc. is given as in 1823, in 'The Wishing Cap Papers' (1873). It is addressed to his friend, Novello, contains many personal touches and ought to be again fully reprinted. "On the Latin Poems of Milton" has never been reprinted. The translations, however, are to be found in Milford (1923).

The other articles contain much that is interesting to the student of Hunt. There is an attack (in the 1st number) on Blackwood, which assails "by every species of unjust and impudent invective, the individuals who sustain the weight of those publications", there are reviews of the three parts of Don Juan then being issued by John Hunt; a review of Flora Domestica by Hunt's sister-in-law, Elizabeth Kent (See Correspondence) and one of Ultra-Crepidarius (q.v.)

THE WISHING-CAP. 1824-25.

NOTE. A series of papers in the Examiner, commencing March 28, 1824 and ending Oct. 16, 1825.

The subjects are as follows:-

X A Walk in Covent Garden - X Piccadilly and the West End
 X A Walk in the City - † On seeing a Pigeon make Love -
 Spring - X Rainy-day Poetry - I and We - My Imprison-
 ment (2 papers) - X Whitehall - X St. James's Park - Love
 and War - A Proposal to the Inhabitants of the
 Metropolis (with regard to the institution of certain
 grounds and enclosures, for the purpose of restoring
 the manly games of their ancestors) - Body and Mind -
 Actors and Artists at Rome - X Eating and Drinking -
 Illuminations and Ceremonies at Rome - The Venus de
 Medici - Plan of Mr Owen - "Flora Domestica" - † Fiction
 and Matter of Fact - X The Valley of Ladies - X Love and
 the Country - † Ver-Vert; or the parrot of the Nuns
 (2 papers) - † A Novel Party (2 papers) - X Clarendon's
 History of the Rebellion". Jack Abbot's Breakfast.
 Those marked with an asterisk afterwards appeared in
 the Wishing Cap Papers (1873); those with a dagger,
 Hunt reprinted in Men, Women, and Books (1847). Ver-
Vert is Hunt's translation of Gresset's famous story;
Flora domestica is a review of Elizabeth Kent's book on
 popular botany; and A Walk in Covent Garden and others
 are first versions of material which went to form The
Town books. Hunt had already discussed the ideas of
 Robert Owen, the reformer, in The Examiner of 1817.
 The Venus de Medici he reproduces in the Autobiography
 (Chapter XXI)

BACCHUS IN TUSCANY. 1825.

See Milford, 1923, pp. 468 seq. & p. 751.

Besides the Dedication to John Hunt, given in Milford there is a prose preface (pp.V-XIX) and Notes Original and Select (pp. 59-298)

CRITICAL NOTE.

Here Leigh Hunt is perhaps seen at his

best as a translator. The animal spirits of the piece suited his 'tropical' blood and light-hearted gaiety. Moreover, he was in Italy/

Italy when he did it, recovering from the ordeal of the Liberal and Lord Byron. (Autobiography II. Chapter XXI. p. 152) Too ill to write his Indicators for the Literary Examiner, q.v. he found solace in Redi and the rebound back to cheerfulness is reflected in the 'go' with which he has made the Tuscan Bacchus speak in English and the verve with which he has caught the rapidity of the language, the cleverness of the rhymes, and the spontaneity of the irregular lines. He had recently failed to equal Byron in his imitations of 'Don Juan'; here, he often surpasses him at least in cleverness of phrase and rhyme. And this was to be expected, given the suitable medium and occasion, for Leigh Hunt had the southern nature and was steeped in the literature which suggested to Byron the colloquial style of his Beppo and Don Juan.

He does not here expatiate, in his introduction and notes, with a full apparatus of texts, upon the lack of animal spirits in English literature, and its failure to give anywhere a complete cheerfulness. Yet the note is already felt which produced later the remarkable articles in The Musical Times (1853-54) q.v. upon Poems of Joyous Impulse the more famous Jar of Honey (q.v.) Cheerfulness in English Literature and other essays.

In his Preface, (pp. V-XIX), he gives the facts about Redi, a physician of a quality he was afterwards himself to find in Drs. Southwood Smith and Bird, and a great name independent of his poetry. He also lays stress upon the esteem in which the Bacchus is held in Italy. His criticism of it is also excellent. "It is an original, an effusion of animal spirits, a piece of Bacchanalian Music. This is all; but this will not be regarded as nothing, by those who know the value of originality, and who are thankful for any addition to our pleasures". He sums it up beautifully by saying that "it is to the Ode and the Dithyrambic, what the Rape of the Lock is to the Epic". The only fault he can find with it is that "Bacchus has all the talk to himself, and Ariadne becomes a puppet by his side". In this criticism, he is probably the first to suggest the influence of the Bacchus upon the style of Dryden's Alexander's Feast, a suggestion endorsed by Dr. Garnett in his Italian Literature, in the passage where that author also says that "the difficulties of translation have been surprisingly overcome by Leigh Hunt".

The Notes, (pp. 59-224) and 4 additional pages, must not be neglected. It has been already seen/

seen how important for an estimation of Hunt are the notes to the Feast of the Poets. The notes to the Redi are more varied and make pleasanter reading; but the critic is heard again and again. Among the more important notes are the following:-

1. p. 95. A Comparison of the Italian with the English genius. "The Italian genius notwithstanding its greater physical vivacity, has in reality more alliance with the gravity and melancholy of the English character, than with its dancing neighbours the French. Our schools of poetry have much that is in common; and there is a greater sympathy with the imaginative part of their devotion in our very heresies and infidelities, than in the orthodoxy and strange cynicism, equally volatile, of the French, etc." p. 134.

2. Of Keats, (note, in 1825). "So sang a young poet, who, if he had lived, would have been one of the greatest since the days of Milton. He was so; for he gave proof that he inherited his great intellectual estate, though he did not live to spend it".

3. Chaucer and Boccaccio, p. 317. "I will here observe that Chaucer's versions of Palamon and Arcite, and Troilus and Cressida, besides their known merits, exhibit an extraordinary instance of the vigour of his poetical faculty. In Boccaccio, they are/

are each of them long poems, whole tedious volumes. The originals of most of the finer passages are there, but drawn out into a languid redundancy. Boccaccio is aware of the propriety of a natural style, but wants the great test and property of the natural style poetical, which is concentration". These ideas are now very well known, but this was written in 1825.

4. Concentration, the Poet's Business, p. 138.

"The poet's business, let him write as much as he pleases, is always concentration;- concentration of passages, of places, of words; not in order to be short, but to be intense; and he indulges our imagination after all by not telling it too much" etc. His theory, here, is greater than his practice.

These are not all; for he discusses the 'Nepenthe' of Helen, which leads him on to opium and he can - unfortunately - only speak of De Quincey's Confessions, as "interesting and ingenious"; and he has good notes on Filicaja, Compound Words, England and Drinking-Songs (See Musical Times articles), and Southey who should have written oriental stories in prose.

One is struck by two things. First, he is becoming a good critic quite early and did not require to wait till the forties and Imagination and Fancy etc./

etc. after Coleridge, Lamb, and Hazlitt had written, to give the Romantic note in criticism.

Second, he has already a vast reading behind him, classical and English as well as Italian.

THE / REBELLION / OF / THE BEASTS: /
 or, / THE ASS IS DEAD! / LONG LIVE THE
 ASS !!! / By a late fellow of St. John's College, /
 Cambridge /

"A man hath no pre-eminence above a beast" /

Eccles. III. XIX

With Engravings. / London: / Published by J. & H.L.
 Hunt, Tavistock Street, / Covent Garden: / and sold
 by all Booksellers. / 1825. //

8⁰, 7 $\frac{1}{4}$ " x 4 $\frac{1}{4}$ ", i-xii + 13-166.

FRONTISPIECE John Sprat speaking into Ass's ear.

(There are three other illustrations).

DEDICATION. iii-xii. To any Lord Chancellor.

(signed) Your lordship's thorough
 varlet, / John Pimlico.

REBELLION OF THE BEASTS. 13-166.

CRITICAL NOTE. This has been attributed to Hunt,
 but is more likely to be by 'The Black Dwarf', of
 whom "A Political Lecture on Heads" (1820), (which
 consists of political Skits in verse), has also
 been examined. 'The Black Dwarf to his Readers' is
 there (signed) 'Pimlico' and the Dedication of above
 is signed 'John Pimlico'. Also in Ads. to 1st Ed.
 of this is "Wooler's Secret History of the Radical
 Era"/

Era" and Wooler was probably 'The Black Dwarf'.

The political Irony of the piece is neither too good, nor too evident. John Sprat learns how to address animals and to understand their speech. In consequence of his communications, they rise in rebellion. Radicalism is thereby ironically condemned.

The style of the piece is not Hunt's and the humour is often coarse. The date, also, is against Hunt's authorship.

There is a second Edition with some minor changes.

THE FAMILY JOURNAL, 1825. See THE
NEW MONTHLY MAGAZINE. See also Forster Collection
for alterations made by Hunt in MS. for re-publication.

SPECIMENS of a DICTIONARY of LOVE
and BEAUTY. See 'New Monthly Magazine, 1826.

See also Forster Collections for MS.
alterations made by Hunt for Republication.

THE KEEPSAKE FOR 1828 contains two

delightful essays of Hunt's. Pocket-Books and Keep-

sakes pp. 1-18 and Dreams on the Borders of the land

of poetry, pp. 234-241. They are anonymous and were

identified only in the eighties, by Mr Dykes Camp-

bell from MSS. in his possession. They were made

accessible/

accessible in Mr. Arthur Symons edition of the Essays (q.v.) and have since become well known.

The first is a characteristic essay, in which, with some show of learning, some quizzing, and much charm he discusses familiarly and elegantly the history of pocket-books and keepsakes and their "gorgeous dresses". Incidentally he speaks of suitable presents and of books as keepsakes. He also gives a parody of the jewel passage from Marlowe's Jew of Malta and a shorter parody from Lycidas and ends with Davenant's "To the Lady Olivia Porter".

The second essay is quite different and is, as Mr. Arthur Symons says, one of his greatest pieces. It is prose poetry in the manner of Tourgueniev. He says "Poetry without the fit sculpture of verse, is no more to be called poetry than beauty conceived is beauty accomplished", and "a poet's hand should be like the energy within the oak, to make strong, and like the wind that bends its foliage, to make various". He has a wish to be a poet, but is too ill for such energy. Accordingly, he will give themes for poetry in prose. So he gives My Bower, An Evening Landscape, A Sight of the Gods, etc.

The last would have delighted Keats and the others are beautiful, though they spring from merely suburban/

suburban scenes. Occasionally, there are sentences which show the poet within him, for example. this one of Spring, "We care not for the chilliness for it is vernal, the cold of a young hand instead of an old one".

The 'Keepsake' Annual was popular at the time, and, to judge from the list at the end of a year, given in the New Monthly, Annuals were very numerous indeed, and in quality good, bad and indifferent. The artists and men of letters of the day contributed to the best of them original illustrations, poems, essays, and sketches. Hunt wrote poetry for several and further research may reveal more essays like the above. They came out like the Christmas numbers of the present day and Hunt's Jar of Honey from Mount Hybla was intended as a kind of Keepsake or Gem of his own making.

THE COMPANION. / by / LEIGH HUNT. /

"The first quality in a Companion is Truth".

Sir William Temple. /

London:/ Printed for Hunt and Clarke, / York Street,
Covent Garden. / 1828 //.

pp. i-iv + 1-432, 8 $\frac{7}{8}$ x 5 $\frac{1}{2}$ ".

"The Companion consisted partly of criticisms on theatres, authors, and public events, and partly of a series of essays in the manner of the Indicator. Some of the essays have since accompanied the re-publications of that older work. They contained some of what afterwards turned out to be my most popular writing. But I had no money to advertise the publication; it did not address itself to any existing influence; and in little more than half a year I was forced to bring it to a conclusion".

The Companion was a weekly periodical like the Indicator. No. I. appeared on Wednesday, Jan, 9, 1828 and the last number (No. XXIX) on Wednesday July 23, 1828. The first four numbers had 8 pp. each and cost 3^d, No. 5, etc. had 16 pp. and cost 4^d.

At the end of the first number, Hunt says that the publication of the paper was resolved upon very suddenly and that there were difficulties about size and price. At the end of the fourth number, he states/

states that his readers have told him "they are sorry, they come to the end of their reading so soon". Others have been complaining about the price and he admits that since in the Indicator he gave them a paper "at a price below what it ought to have been", he determined in the case of the Companion "to go to something of the other extreme, till we could see what our head would bear, as well as our pocket . . . It is now in contemplation to double the size of the Companion, but we cannot say at what addition of price".

In a kind of prospectus, entitled "Books, Politics, and Theatricals", in No.I., Hunt lays down (1) the lines he wishes to follow. Books are to be criticised and "the opinion that we give upon any book, will be, such as it is, our own". Good faith will be kept and the anonymity of the Companion will be only an innocent mask", "for we have at least some portion of reputation to lose".

(2) Politics are a part of humane literature provided they deal with mankind at large. The King (George IV.) has been recently showing "the indestructible youth of his nature" by returning to Liberalism. However, "we have learnt to be cautious in our hopes about kings", though "we (at present) find ourselves in a very new position - that of being ministerialists".

(3) Theatrical criticisms are to be resumed "We have had a long interval of absence from the theatres", . . . so that "going to the play again is a sort of new and juvenile thing with us".

However, the even course of the paper, written at first solely by himself, is disturbed by illness at No.X. and he apologises for giving a review of Hazlitt's 'Plain Speaker'. He receives help in XIII. from 'a fair correspondenc' with 'The Lover's Leap' and from others signed W. and W.P. and one, without signature who sends two sonnets.

In No.XV. he returns to the "Miscellaneous Intentions of the Companion" and apologises for being unable to carry out his designs. He has enjoyed 'going to the play' again and seeing, especially "dear delightful Pasta", but must give up this pleasure and along with it, late suppers and night-watchmen'.

However, he has still old books and new to delight himself and his readers and, going off at a tangent he sums up Sir Walter Scott. In The Feast of the Poets and elsewhere, he had never been very favourable to the Scottish wizard. Here, Scott "is a very great novelist; a very mediocre poet; and to our thinking, no critic at all. He is so great a man in one way, that he cannot but interest you in any".

In No.XVI., he is ill again, but gives in this/

this and the next, something very interesting, "from our portfolios", a fragment of a drama on Elizabethan lines, by himself, entitled A Father Revenged. (See Milford p. 516). In XXIV., he falls back upon his translation of Redi's Bacchus (q.v.) ^{and} gives specimens _A with some of the notes.

Then comes in No. XXIX?, "The Companion's Farewell to his Readers".

"I would have continued the work with pleasure, had circumstances allowed me (but) . . . I could neither pay it attention enough, nor afford to wait time enough, to get it up to a sale that should indemnify all parties concerned, without more help than the speculation was thought to warrant. I, therefore, take leave of my readers It has happened, that the composition of this work, like that of the Indicator, has taken place at one of the most painful periods of my life. . . ." He then pleasantly discourses on freedom of thought and speculation and the hope of progress.

The Companion then, was a failure; yet it contains some of the best writing of its author. His own articles, besides those given in The Indicator and the Companion are as follows:-

- I. Books, Politics, and Theatricals (a kind of Prospectus.)
- II. Going to the Play again - 'Native Hand'. Character/

Character of Rossini. A Hint on Behalf of Love and the Sex. (See Wishing Cap Papers, 1873).

III. French Plays in London. Moliere's Tartuffe. Anecdotes of the Author. A specimen of the piece itself, and remarks on the performers. See Moliere's Tartuffe (W.C.P.1873).

IV. New Tragedy of the Serf. Italian Opera. Tancredi, Reappearance of Madame Pasts.

V. Madame Pasta. An objection to concerts and oratorios. The Beauty of Truth, even as an accomplishment. (W.C.P. 1873). New Pieces at Drury Lane. A word for the manager.

VI. New Comedy of the Merchant's Wedding.

VII. Large Bonnets. A new way of Gallantry. Secret of some existing Fashions. I. & Co. of 1834 gives only the last part. Opera of the White and Red Rose. Madame Pastain the Lover. French Dancing. (W.C.P.1873)

VIII. Sir John Suckling. Memoir of him, with Specimens of his Poetry.

IX. Remarks on French Opera. Dancing Resumed. Dancing in General, with a word on our English Balls. (W.C.P. 1873) - Specimens of Sir John Suckling (Concluded).

X./

- X. Remarks on Hazlitt's 'Plain Speaker' (Contd. in XI.)
- XI. Introductory Note to the translation from French of Chapelle's Trip to Languedoc and Provence followed by Translation (Contd. in XII and XV).
- XIV. Sir William Davenant.
- XV. Miscellaneous Intentions of the Companion. The Roué (a Review).
- XVI. New Splendours at Windsor - Domestic News from China - Mistakes in Matrimony (A kind of Romance of Real Life)- The 'Miserable Methodists' (Compare The Folly and Danger of Methodism) - Lord Holland and the Duke of Wellington.
- XVII. Subjects for Dissection (Topical) - The Drawing-Room and the Duchess of St. Albans (Compare essay in Men, Women and Books) May-day and Shakespeare's Birth-day, (not the Indicator article).
- XVIII. May day at Holly Lodge. Marriages Royal, and of Doubtful Propriety. Letter of Madame Pasta.
- XIX. Progress of Liberal Opinion, and what becomes the Highest Ambition accordingly. Poetry of British Ladies; continued in other numbers, (See, Men Women, and Books. This is the first version and a Review on Dyce's Specimens of British Poetesses) Anatomical Subjects - "Only Once" (the bathing joke about Charles Lamb)

- XX. Pasta and Sontag - Musical Ramble (Review)
- XXI. Johnson and Dryden (half-page)
- XXIII. Mr Huskisson and the Duke of Wellington. -
Pasta in Desdemona.
- XXIV. Redi's Bacchus in Tuscany. (See above).
- XXV. The Fencing Master's Choice. (See W.O.P.1873).
- XXIX. The Companion's Farewell to his Readers. (See
note). For Poetry, see Milford.

CRITICAL REFERENCES.

CRITICAL NOTE. In spite of his troubles, Hunt wrote for the Companion, some of his finest essays An Earth upon Heaven, Bad weather, Rain out of a clear sky etc. Here also occur The Mountain of the Two Lovers (Compare the poetic version by Meredith) and The True Story of Vertumnus and Pomona, which may have been suggested by his old school teacher, Mathew Field's play on the same subject. (See Auto.I.73). The Graces and Anxieties of Pig-Driving, which appeared here, was already written.

"I could never understand till this moment, what it was, for instance, that made the editor of a magazine reject an article which I wrote with the mock-heroical title of The Graces and Anxieties of Pig-Driving. I used to think he found something vulgar/

vulgar in the title. He declared that it was not he who rejected it, but the proprietor of the magazine (probably Colburn). The proprietor, on the other hand, declared that it was not he who rejected it, but the editor. (probably Thomas Campbell, the poet), I published it in a magazine of my own, the Companion, and found it hailed as one of my best pieces of writing. But the subject was a man inducting a pig into Smithfield through the intricacies of Cockney lanes and alleys; and the names of Smithfield, and Barbican, and Bell-alley, and Ducking Pond-row, were not to be ventured in the teeth of my friends the Tories under the signature of the quondam editor of the Examiner". Autobiography Vol.II.p.198).

Again, the revival of an interest in the theatre, which is usually associated even by Mr Archer, with the Tatler, really begins with The Companion, which has, however, with the exception of the Pasta articles and that on Moliere's Tartuffe, a really fine piece of work, no great plays or actors.

There was, as he himself, afterwards inferred, too much Pasta; but one knows how lovers of the theatre have always raved over some actress Arnold over Rachel, others over the divine and lately lamented Sarah, and even Shaw over Duse and /

and Ellen Terry and so Hunt must also be excused.

Of criticism, the best is the article on British Poetesses, inspired by Dyce's Specimens and AFTERWARDS REVISED FOR Men, Women, and Books. It contains many good views of his own though he seldom departed from Dyce in quotation and Mr J.C.Squire, who praises Dyce, might have said a word for it. There are also the articles on Suckling and Davenant, with good and accurate material.

The Companion articles which appeared in the 1834 Indicator and Companion are, with one exception, unchanged.

LORD BYRON and SOME of HIS CONTEMPORARIES.

LORD BYRON/ and/ SOME of his CONTEMPORARIES;/
with /RECOLLECTIONS of / The AUTHOR'S LIFE,/ and
of his / VISIT TO ITALY./ By Leigh Hunt./

"It is for slaves to lie, and for freemen to
speak truth

"In the examples, which I here bring in, of
what I have heard, read, done, or said, I have forbid
myself to dare to alter even the most light and in-
different circumstances. My conscience does not
falsify one tittle. What my ignorance may do, I
cannot say".

MONTAIGNE./

London:" Henry Colburn, New Burlington Street./ 1828/
COLLATION. Title-page i.ii blank; Preface, iii-viii
Illustrations viii; Text pp.1-514 (No list of Con-
tents is given) Q.10 $\frac{13}{16}$ "x8 $\frac{3}{8}$ ", bound in brown leather
with thin gilt line round edges. On the back is a
coronet and the title, "Hunt, Lord Byron, etc.

Illustrations.

I. Potrait of Lord Byron

Lord Byron, /as he appeared after his daily
ride at Pisa and Genoa/ (to face title) Cut in paper
by Mrs Leigh Hunt/ Engraved by S. Freeman.//
(This is the notorious white silhouette in black
which shows the club foot and is almost a caricature)

2. Fac-Similes of the Handwriting of Lord Byron
Mr Shelley and Mr Keats. to face p. 1
3. Portrait of Countess Guiccioli 39
Engraved by H.Meyer, from a sketch by
Santo Panario.
(A somewhat heavy and almost girlish
face, not at all like the other
portraits.)
4. Portrait of Mr Keats. 246
Engraved by Henry Meyer, after a sketch
from life by Severn.
5. Portrait of Mr Charles Lamb 296
Painted and Engraved by Henry Meyer.
(Perhaps the most characteristic por-
trait of Lamb.)
6. Portrait of Mr Leigh Hunt with Autograph
Engraved by H.Meyer from a Drawing by
J.Hayter.
(This is the face of L.H. described in
one place as having a 'villainous lower
jaw' and in another that of one 'not
only capable of calumniating his host,
but of walking off with his tankard".

(These engravings are excellent and add
to the value of the First Edition).

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II. LORD BYRON/ and / SOME of his CONTEMPORARIES/
with /RECOLLECTIONS of/ THE AUTHOR'S LIFE/ and of
his/ VISIT TO ITALY/ By Leigh Hunt./ (Quot.from
Montaigne.) SECOND EDITION./ IN TWO VOLUMES./

Vol.I./ London:/ Henry Colburn, New Burlington Street
Vol.II
1828./

VOL. I.

COLLATION. Frontispiece: Lord Byron, Engraved by W,
Meyer from a Painting by Holmes. (The club-foot white
on black silhouette is discarded).

Title i;ii(blank); Preface iii-xii; Preface
to second edition, xiii-xxxix; Illustrations xl.;
Text 1-450, 8^o, 8--"x5 $\frac{1}{2}$ ". (Vol.I. ends with the
chapter on Keats).

VOL. II.

FRONTISPIECE./

FRONTISPIECE. Leigh Hunt (as in 1st edn.; Title-page
Text 1-408: Appendix, 409-426. Index 429-49; Errata
450. 8vo, 8 $\frac{9}{16}$ "x5 $\frac{1}{2}$ ".

NOTE. The illustrations, with the exception of the
Lord Byron, are the same as those of the first edit-
ion. Three are in Vol.I; Leigh Hunt and Charles Lamb
are in Vol.II. There is, again, no 'Contents', but
a useful Index is added.

III. LORD BYRON/ and/ Some of His CONTEMPORA-
RIES;/ with/ RECOLLECTIONS of the Author's Life,/ and
of his /VISIT to ITALY/ By Leigh Hunt/ (Same quo-
tation as in I. & II.) /In three Volumes/ Embellished
with five portraits and a fac-simile./ VOL.I.(II or
III.) / Paris:/ Published by A. & W. Galignani,/ at
the English, French, Italian, German, and Spanish/
Library, No.18, rue Vivienne./ 1828.

Vol.I., pp.i-xii + 1-380 (Preface v-xii).

Vol.II. pp.i.iv + 1-296.

Vol.III. pp.i-iv + 1-304.

12mo, 6 $\frac{3}{4}$ " x 4"

VOL.I. gives the Lord Byron, with the Lord Byron,(the
club-foot) the Fac-similes, and the Countess Guiccio-
li illustrations.

VOL.II. gives the Contemporary Memoirs and part of
the Recollections of the Author's Life, along with
the Keats, Charles Lamb, and Leigh Hunt illustrations.

VOL.III. concludes the Recollections and gives The
Visit to Italy, and has no illustrations.

The Preface of the Paris Edition is that of the 1st Edition. However the Appendix to the 2nd is given.

BIBLIOGRAPHICAL NOTES.

All three editions appeared in 1828, thus showing the general interest in everything relating to Lord Byron. The text is the same in all. The new material of the 2nd edition is the "Preface to the 2nd Edition" and the "Appendix" containing the three letters to 'The Morning Chronicle'. The new material of the (Paris) edition is a short passage regarding his own courage, added to Letter II.

PREFACE to FIRST EDITION.

This relates the peculiar origin of the Volume. (See also Autobiography, Ingpen's Edition, p.vii etc.) "The work was originally intended to be nothing but a selection from the Author's writings, preceded by a biographical sketch. I engaged for it, together with another work, as soon as I returned to England; but the delight of finding myself among my old scenes and friends, the prospect of better health and resources, . . . all conspired to make me . . . indulge in too long a holiday. I wrote but I wrote little. . . . the sick hours returned upon me. . . . I wished to make amends for loss of time; the plan of the book became altered: and I finally made up my mind/

mind to enlarge and enrich it with an account of Lord Byron".

"It had been wondered, when I returned to England, how it was that I did not give the public an account of my intimacy with Lord Byron. I was told that I should put an end to a great deal of false biography, and do myself a great service besides. My refusal of this suggestion will at least show, that I was in no hurry to do the work for my own sake; and to say the truth, it would never have been done at all, but for the circumstances above-mentioned. I must even confess, that such is my dislike of these personal histories, in which it has been my lot to become a party, that had I been rich enough, and could have repaid the handsome conduct of Mr Colburn with its proper interest, my first impulse on finishing the work would have been to put it in the fire. Not that I have not written it conscientiously, and that it is not in every respect fit to appear. . . . "

(The failure of The Liberal and the estrangement from Byron, left Hunt high and dry in Italy. In order to find money for the return of himself and his numerous family to England, he entered, through the good offices of his friend Vincent Novello, into an arrangement with Colburn, the publisher. He was to write a book as above stated, and Colburn was to send a sum of money in advance. Hunt arrived in/

in England in October, 1825. The literary world was then being flooded with all kinds of accounts of Lord Byron, in many of which Leigh Hunt was treated somewhat scurvily as one who had received innumerable benefits from the noble Poet. As a consequence Hunt, altered his plans and wrote of his relations with him, It was the greatest mistake, perhaps, of his life; the volume was at once a 'succès scandal', and its author was vituperated as an 'ingrat'.

It is interesting to note in this preface how Hunt, at bottom a thoroughly good fellow, but suffering still from a terrible experience, feels he is doing something a gentleman seldom does. As usual he anticipates all the objections of his critics and supplies, himself, arguments for his own abuse. His relations with Byron were for him, a 'painful retrospect'. "I could not conceal from myself, on looking over the manuscript, that in renewing my intercourse with him in imagination, I had involuntarily felt a re-access of the spleen and indignation which I experienced, as a man who thought himself ill-treated". This was surely a warning not to write on the subject. Farther down, he says, "I am not vindictive and I speak the truth". However, he could not be impartial when writing with such feelings, for complete detachment was impossible. A Contemporary, indeed, can seldom give anything but a coloured portrait of a close/

close friend or enemy and Leigh Hunt's is probably now, taking it as a whole, the most valuable contemporary portrait of the noble poet. Why it has never been republished is, therefore, a puzzle.

From this preface, two other things are learned. A sketch of Hazlitt was made to be included in the volume. It was omitted and there is no further mention of it. Also, a good part of the Autobiography was omitted; a statement which reveals that the greater part of the work of 1850 was already written and, judging from the portions included in the Byron, this did not receive much alteration before it finally appeared. "My publisher thought it best". Indeed, Colburn, probably recognised the financial value of the Lord Byron portion and, through his urgency, Hunt gave way. Moreover, he had spent the money. The publication, was a great success for Colburn; but it was a mistake for Hunt because it gave his enemies a foothold for their calumnies! (cf. Moore's Life of Lord Byron.)

PREFACE to the SECOND EDITION.

In this, he answers his critics and corrects mis-statements. Leigh Hunt may usually be accepted for his facts, as he was one of the most careful of writers. Thus, when he says that Lord Byron did not take his final leave of him by a long explanatory letter/

letter, and when he states that Shelley never asserted 'with tears' that "he well knew he had been all in the wrong" (that is to say, in everything throughout his life), one knows such denials to be the truth; and when he speaks of the Quarterly quotation from Byron about his "not very tractable children", and adds, "Thank God, they were not tractable to him"!, one remembers the indignation of a father against one who attempted to lead a young lad into evil courses. Against the Quarterly article, he is justly bitter. It is 'hostile', 'shallow and mean' and the product of the unprincipled calumniators of the Blackwood gang (Lockhart had become Editor in 1826). Again, he intends, he declares, to have his say when Moore's Life appears, a threat he executed magnificently in the Tatler articles (q.v.). As for calumniating a patron or the dead, "what patron or dead person did Lord Byron spare". The latter would have trampled on the memory of Shelley, if 'I had not told him I should be compelled to make him repent it. Mr Shelley who had been really his benefactor, if people knew all". (How Shelley reformed the Byron of the Venice period is now well known).

"Had Mr Moore been sincere, he would have saved/

saved me the trouble of the present work; or, at least, of a great deal which gives me any pain in it. Had Lord Byron been sincere, he would have saved a great many people, and himself a world of wretchedness. Let the reader consider but these two facts, and make his own deductions". At the beginning, he hopes that this cheaper edition will put an end to the misconceptions occasioned by partial extracts.

Then, after an interesting passage upon sincerity, he states that he frankly admits that "as far as the sincerity in it has taken a splenetic turn, which was a thing unnecessary, I wish it had never been written".

APPENDIX, 2nd EDITION.

Firstly he refers to "An attempt to estimate my own character" (q.v.)

Secondly, he gives three letters of his addressed to the Editor of the Morning Chronicle. "With respect to the partial extracts from the book sent to the newspapers before it was published" - These he says were not made by himself.

Then he discusses the spirit of his intercourse with Lord Byron, stating that he has been represented as a man capable of violating the confidence of friendship, and giving an unfavourable portrait of a host who had treated him with nothing but kindness. Then follows the extended comparison of the/
the/

the rich and poor merchants, repeated in the Tatler articles (q.v.). Further on, he states, "I have told nothing but the truth, but I am far from having told all the truth, - and I never will tell it all. Common humanity would not let me".

(Was it for the same reason that Moore allowed the Diary to be burnt?).

Next he refers to the concluding passage on Theodore Hook, which had been severely criticised (see 1st Ed. p.279, where one finds - "I have been unable to repress a wish . . . that he had stuck to his humours and farces, for which he had real talent, instead of writing politics"). This originally read - "I wished he had stuck to his humours and farces for which he had real talent, instead of attempting to cut up a great man for the hounds, and taking a silver fork and a seat at a great table for the refinement that he has missed".

II. With respect to an alleged charge of cowardice against Lord Byron (See p.91, 1st Ed.), Leigh Hunt tries to explain his real meaning, not very successfully.

III. With regard to a mistake liable to be drawn respecting Mr Horace Smith. Here he states that the difference in opinions between Shelley and Mr Horace Smith is not made explicit enough and states that they differed altogether upon points of religion.

He also gives a letter to himself from
the/

the Rev. Mr Le Grice (Lamb's 'Grecian'.) Hunt had accused his younger brother of being a 'rake', but makes ample apology.

THE APPENDIX to the PARIS EDITION is practically the same as that of the 2nd. However, in Letter II., the offending passage is quoted and a personal note - a part of the Attempt to estimate my own character - (q.v.) about his physical and moral courage is added.

CRITICAL REFERENCES.

ATHENAEUM. No.I., II., III., IV., Jan.2, 9, 16, and 29.

NOTE.

From the beginning, Athenaeum favourable to Hunt.

CRITICAL NOTE.

The work falls into three parts, The "Lord Byron", the "Contemporary memoirs", and the "Recollections of the Author's Life".

1. LORD BYRON. Some criticism has been already given in the Bibliographical Note.

It may be further said that the long section is not very pleasant reading and this is saying much against it, when it is remembered that Hunt is generally pleasant reading, no matter what else he may be.

He/

He is as vivacious as usual; but strain is felt on every page and, though the writing is often even brilliant and the argument usually cogent, one is continually jarred. It is perhaps unfair to give extracts of some of the worst passages; but here are a few.

"Lord Byron saw, in the attachment of any female, nothing but what the whole sex were prepared to entertain for him".

"Yet I doubt greatly whether he was a man of courage. I suspect that personal anxiety, coming upon a constitution unwisely treated, had no small hand in hastening his death in Greece". (This is the offending passage).

"Of the Fare Thee Well" poem "He sat down to imagine what a husband might say, who had really loved his wife, to a wife who had really loved him; and he said it so well, that one regrets he had not been encouraged, when younger, to feel the genuine passion. But the verses were nothing more".

"The first time I saw Lord Byron, he was rehearsing the part of Leander, under the auspices of Mr Jackson the prize-fighter I saw nothing in Lord Byron at that time, but a young man who, like myself, had written a bad volume of poems". He was introduced afterwards, while in prison, to Byron by Moore. They became fairly intimate and praised each other's/

other's poetry. In 1822, Byron invited Hunt to go over, and set up a work with him. This was the Liberal. Hunt's version of money matters and indebtedness may be accepted as truthful, as also his account of the death and burial of Shelley. So also on the whole, may his account of the Liberal transactions. That Byron was mainly influenced by the expectation of very large returns from the Liberal is borne out by other authorities. It was evidently Hazlitt's article on 'The Spirit of Monarchy' that caused Moore to say "there was a taint in The Liberal and that Lord Byron should lose no time in getting out of it". At p. 93, the author divides the accounts of Lord Byron into five classes. Among those that give something both true and new he includes Dallas's Recollections, the Conversations of Captain Medwin, and Parry's and Gamba's accounts of his Last Days. He criticises Medwin sharply for his account of the burning of Shelley's body. However, there is much more in the account than can be detailed here. It ought to be one of the chief sources for Byron's personality and character, but is very seldom used as such. The more one reads of Byron, the more one comes to have faith in it, in spite of its occasional carping and wrong-headedness. Few modern students can object to this general estimate:-

"He/

"He has added another to the list of the Whartons and Buckinghams though his vices were in one respect more prudent, his genius greater, and his end a great deal more lucky. Perverse from his birth, educated under personal disadvantages, debauched by ill companions, and perplexed between real and false pretensions, the injuries done to his nature were completed by a success, too great even for the genius he possessed; and as his life was never so unfortunate as when it appeared to be most otherwise, so nothing could happen more seasonably for him, or give him what he would most have desired under any other circumstances, than his death".

For Letters of Lord Byron to Hunt, see
Correspondence.

2. CONTEMPORARY MEMOIRS.

It is a pity that these which contain good criticism and some of the best Ana writing of the period should be almost forgotten, because they are embedded in a 'hateful' book. The best of them are on Shelley, Keats, and Lamb. The Shelley article is a fine tribute to friendship and contains some facts not found elsewhere. It is a glowing appreciation of Shelley's life and genius and touches, in a wonderfully modern way, upon the principal aspects of his poetry. It can be occasionally critical, as when it speaks of 'want of massiveness' in his poetry and accuses/

accuses him of putting too much speculation into it. The Keats is reminiscent, rather than critical, the reader being referred to the Indicator articles (q.v) It is peculiar that Hunt should be wrong about the dates of Keat's birth and death. It is here that he tells how Keat's early poems were read by him to Mr Godwin, Mr Hazlitt and Mr Basil Montagu. "One of them was that noble sonnet on first reading Chapman's Homer, which terminates with so energetic a calmness, and which completely announced the new poet taking possession". Here also occurs the story of how Keat's first publisher went to Gifford to conciliate him and so made matters much worse for poor Keats. Hunt like Shelley, evidently believed in the fable that the Reviews killed Keats. In a note upon Endymion he says that "not having yet settled with himself any principle of versification, the very exuberance of his idea led him to make use of the first rhymes that offered; so that, by a new meeting of extremes, the effect was as artificial, and much more obtrusive than the one under the old system".

Lamb is said to have a head worthy of Aristotle, with as fine a heart as ever beat in human bosom, and a fine appreciation follows. Campbell is highly praised both as man and poet. Hunt's debt of obligation to Horace Smith is recognised. The Coleridge article is not quite a success.

III. RECOLLECTIONS of the AUTHOR'S LIFE

This is the first part of the Autobiography, which was evidently largely written before 1828. (See Autobiography)

See also "Opere Complete di Lord Byron" (1842); "The True Story of Lord and Lady Byron" (1869) and "The Poetical Works of Shelley" (1872).

"An Attempt of the Author to estimate his own Character" (See also under Dyce and Forster Bequest.)

CRITICAL NOTES.

6 pp. & 5 pp. of print of the size and type of the first edition of the Lord Byron and his Contemporaries (q.v.) It was brought to light by Mr Dykes Campbell and was reprinted in the Athenaeum (March 25, 1893) It is also given in Brimley Johnson's Life, and in Roger Ingpen's Edition of the Autobiography.

The true essayist, from Montaigne to our day, has delighted in self-revelation and Leigh Hunt has told his readers many times that he wore his heart on his sleeve. Here, stirred by the thought that in his "Lord Byron and his Contemporaries", he has said so much of others and feeling that he has given an unfavourable account of another man, he considers it to be his duty to add a candid portrait of himself. So, in Rousseau vein, he states that he is 'not naturally a teller of truth', is hasty and jealous/

jealous', is 'not a courageous man', is more 'voluptuous than others' and 'would not have missed the obligations that he has had from his friends.' Of course, he proceeds to modify all this. 'Though not a lover of truth', sincerity and the thought that it is the only safe ground for humanity to go upon, has made him strive to attain it; if he be jealous, he is jealous for others and can, through meditation, school his great self-love; if he is not brave, he possesses great moral courage and has hazarded most dangers in life; if he is thankful that friends have helped him, he recognises that it is 'comely and sweet' to be able to earn one's own sufficiency; and if he is voluptuous, he demands refinement in his pleasures and cannot separate them from sentiment and affection. All through one has recalled the well known remark, "but for the Grace of God . . . of that 'grace of God' Leigh Hunt possessed a larger portion than most, but, here, he would paraphrase it "but for the love of beauty, there goes Leigh Hunt". Again, as he often himself anticipated, the severities of his critics upon his writings, so here he has supplied materials for maligners of character. However, the paragraph stating that he would not have missed obligations, if correctly read, certainly does not hint at its close that a man of genius should be assisted/

assisted by the community. Such men sometimes need such help, because of the bad system upon which our society is built. As for his vanity, he attributes it to his power of pleasing. And when he asserts that 'in a family of men remarkable for their bravery I am the only timid person, one must think of the instances of bravery recorded by Thornton Hunt.

This short essay or chapter then, must be thoroughly weighed before an opinion is passed upon it. In the last long paragraph, he recognises truly, what is often forgotten, that from his writing, the reader may draw a truer picture of him than from himself.

(There is no mystery about this paper, as Dykes Campbell supposed. In the Appendix to the 2nd Ed. of "Lord Byron and his Contemporaries", Leigh Hunt, in the opening section clearly states that he intended to close the Edition with some letters out of the Morning Chronicle and "an attempt (which I had promised in them) to estimate my own character". His advisers, however, (anxious evidently about the harsh reception of the book) were of opinion that such an estimate would subject him to still harsher criticism.)

Morning Chronicle 1828. Three letters upon "Lord Byron and his Contemporaries". (q.v.)

OPERE COMPLETE/di/ LORD BYRON/ voltate dall' originale inglese in prosa italiana/ da Carlo Rosconi/etc.
 (with notes and illustrations from a long list of authors)

Padova/ coi tipi della Minerva/ 1842//. 2
 Volumes or Parts. It wants both Index and Contents.
 For notes and illustrations, it makes occasional use of Hunt's "Lord Byron and some of his Contemporaries".
 (1828)

THE / CHAT of the WEEK/ or / COMPENDIUM
of all TOPICS of PUBLIC INTEREST, / Original and
Select./ Veritas et Varietas. //

8^{vo.}, 8 $\frac{3}{4}$ " x 5 $\frac{3}{8}$ ", pages double-columned
with The Chat of the Week at top of each. 13 nos.
(Sat. June 5, 1830 - Sat. Aug. 28, 1830),

NOS. I	- VII,	16 pp.	Price 6 ^d .
VIII	- IX.	34 pp.	Price 7 ^d .
X.	- XIII.	36 pp.	Price 7 ^d .

In 1st. 8 nos., Contents in two columns,
follow immediately. ~~the~~ Title and text begins on
1st page. From IX to XIII, there is a full and
different title-page with contents on reverse. This
is THE / CHAT of the WEEK / and / GAZETTE of
LITERATURE, / Fine Arts, and Theatricals./ Veritas
et Varietas. / No. IX. etc. / London:/ Printed by
C. & W. Reynell; / Published by Chapman and Hall,
186 Strand; / Sold by Effingham Wilson, Royal Ex-
change; / and all Booksellers and Newsmen. /

This was a short-lived journal of less
note than the others. Its purpose was "to talk,
without scandal, of anything worth public notice",
but "the Government put a stop to this speculation
by /

by insisting that it should have a stamp; which I could not afford". Autobiography, Chap. 24, p. 204.

In the Prospectus (No. I), he says that the Publication . . . has been suggested by the popularity of those departments in the newspapers which are devoted to miscellaneous intelligence we shall take the whole round of observation - the State, the Drama, the New Publications, New Music, Manners and Customs, the Town, the Country, the 'Great World' There will be an Original Article at the head of it, on the principal subject of interest that has occurred during the week.

"This is to be followed by quotations from the newspapers, Theatricals, Fine Art, (including Music) New Books, and a miscellaneous department The whole is "to put" the reader in possession at the least expense, and in the most entertaining manner, of the Facts, Opinions, and Clever Sayings of the Week".

In No. VII he tells his readers that "the stamp office declares, us to be a newspaper, and that as such we must be stamped, or change the character of our paper, or cease."

In No. VIII he declares that he has learned/

learned that "Political Papers might still be continued, provided they amounted to a size above two sheets". So he measures his size; but the Stamp Office politely charges him according to the Act and he finally changes into the Tatler (q.v).

In his thirteen numbers, events favour him. George IV, his old enemy, dies and gives him an opportunity of summing-up his character as man and King; William IV succeeds, for whom he has regard as a reformer, but whose family of daughters by Mrs. Jordan he discusses quite freely; and lastly the July Revolution breaks out, which allows him to tilt again against kings, though he has a regard for Louis Philippe, "Whom I fancied to be a philosopher". Nearly all the original articles are thus interesting. Here is his verdict on George IV.

He is "a prince of a good nature, but no talents; showy rather than magnificent; more polished than refined; handsome, jovial, voluptuous; of general amenity of intercourse; a lover of his ease above all things, and Fortunate beyond all expectations".

A Feature is the Chat Club with its Spectator attitude.

"We cannot better touch upon some points, that/

that we might otherwise have handled more formally, than by giving them in the words of a Club, which we visit sometimes, in the neighbourhood of St. James's".

With the Play-goer, he continues his interest in the Theatre (vid. The Companion). In No. X is this characteristic passage:

"The reader must know, that we are in a kind of second spring of criticism, having seen a good deal of the theatres formerly, but scarcely anything of them for years, so that we visit them with a sensation of boyish novelty, and have the happiness of seeking in the playbills for the names of the performers who came before us". This 'second spring' had really begun with the Companion (q.v.)

Under the Reader (No. XI) in reviewing the Album Verses of Charles Lamb, he begins his campaign against Wm. Jerdan and the Literary Gazette "that most illiterate publication". (See The Tatler)

"The Editor of the Literary Gazette, the most illiterate of the literate, says, that the greater part of Mr. Lamb's book is "rubbish". Hunt then defends Lamb, while admitting "his careless and indolent" style of versification.

In/

In Nos. XII and XIII he reviews and quotes extracts from Hazlitt's Napoleon and The Conversations of James Northcote, R.A. He cannot understand Hazlitt's worship of the Corsican and is angry, with the book; "but Mr. Hazlitt is too great a friend of the good cause now raising its star again, to let us be out of humour with him for more than a moment. Let us reserve contest for enemies".

In No. V, the first page of which has a black border for the man who in 1813, imprisoned him occurs the following, which might be called 'red' even today.

"The death of the King, the greatest interest of which arises, after all, from his being a man like the rest of us, has not made us forget that our last number contained an account of five men starved to death in the fields".

CRITICAL REFERENCES.

CRITICAL NOTE. This is a torso not so great as The Companion, its predecessor, nor so interesting as The Tatler into which it merged. Its themes are more topical and political and there is less of personality breathing through them to make them live. It is however the last Journal where Leigh Hunt the Reformer is heard and it is curious that he should drop 'reform' when it was becoming popular. If he had continued to advocate Reform he would not have been neglected. Some of its other features should be noted, for they were to be continued in The Tatler and The two London Journals; These are the notes and quotations from New Publications, the Theatrical Articles, and the Chat or Table-Talk.

THE TATLER. / a DAILY JOURNAL of /
LITERATURE and the STAGE. / From September to December 1830. / Volume the First. / London: / Published by J. Onwhyn, at the Office, 4 Catherine Street, Strand. / MDCCCXXX. //

On Reverse of Title is "London:/ Printed by C. and W. Reynell, Broad Street, Golden Square "

Q, 12 $\frac{7}{8}$ x 8" x 6", 4 double-columned pp. each issue, price 2^d, a daily, pp. 1-408 + Index and Title-Page.

THE/

THE TATLER. / A DAILY PAPER of
LITERATURE, FINE ARTS, MUSIC, / and the STAGE. /
From January to June 1831. / Volume the Second. /
London: / Published by R. Seton, at the Office,
26 Brydges Street, Covent Garden. / MDCCCXXXI. //
Q. 12 $\frac{7}{8}$ " x 8", 4 pp. each issue, price 2^d.
Title and Index + pp. 409-1028.

THE TATLER / From
July to December 1831. / Volume the Third / . . .
. Title and Index + 1-

THE TATLER / From January to
(31st) March 1832. / Volume the Fourth. // . . .
each issue 1^d, Title (no Index) + 1-312.

THE TATLER (New Series).

NO. 1. Monday, April 2, to Wednesday,
April 4, 1832.

8^o, 9 $\frac{11}{16}$ " x 7 $\frac{1}{8}$ ", 8 pp. each issue, . .

"If I had not a reverence of a peculiar
sort for the inevitable past, I could wish that I
had begun writing for Mr. Knight immediately, in-
stead of attempting to set up another periodical
work of my own, without either means to promulgate
it, or health to render the failure of little con-
sequence/

consequence. I speak of a literary and theatrical paper called the Tatler, set up in 1830. It was a very little work, consisting but of four folio pages; but it was a daily publication; I did it all myself, except when too ill; and illness seldom hindered me either from supplying the review of a book, going every night to the play, or writing the notice of the play the same night at the printing-office. The consequence was that the work, slight as it looked, nearly killed me; for it never prospered beyond the coterie of play-going readers, to whom it was almost exclusively known; and I was sensible of becoming weaker and weaker and poorer every day" 'Autobiography, Chap. XXIV. Vol. IV. p. 203.'

NOTE. His reverence for the eighteenth century type of essay made him pursue its methods of publication after the modern magazine was already a joint-stock affair. Hence The Tatler failed and its Editor nearly killed himself through writing it all himself. On Feb. 4, 1831 he suffers from 'protracted and severe indisposition', but is compelled to resume on Feb. 9; in August, he is again forced to seek help from others, but struggles on, until Feb. 13, 1832, when he contributes his farewell letter.

The/

The 'paper has done him good', 'has enabled him to show that a life accustomed to hostility in politics does not prevent a man from having a habit of mind inclining to good will". The Tatler, however, has its following, for it is continued, in the old form, by one who signs himself X, until March 31. In April, it becomes an 8 page bi-weekly to which the old editor contributes a letter, under the Indicator, (on May 24-25) in reply to Junius Redivivus, defending Lord Brougham and comparing him favourably with his other old friend and helper Jeremy Bentham. In the same number are "Lines suggested by an evening spent at the table of Jeremy Bentham, Esq." Then, in the Saturday to Monday issue (June 9-11) is given the beautiful Letter on the Late Mr. Bentham, which shows the author's accustomed tenderness along with a dignity not always his. It may be compared with that written privately three years after to Mr. Charles Reynell on the death of his wife. For example, it contains the following passage:

"I saw him about an hour after he had breathed his last, and never have I seen death look more amiable and lovely. I have gazed with intense/

intense enjoyment on many objects in nature, and on many of the mimic productions of nature - inspired art, but I did not think to linger with a tenderness over the work of death similar to what I have felt at the cradle of sleeping infancy. In death, even as in life, intelligence and benevolence free from the faintest shade either of weakness or austerity, distinguished every feature of his beautiful countenance".

The letter ends with a poem,

"Let not a sigh escape thy breast,
Nor down thy cheek a tear-drop roll, . . .

and is signed by the Indicator hand.

Another feature of the Tatler is its fighting spirit. In exposing the spite and jealousy of Jerdan, he declares that "we shall make it a point to give at least four blows for their one - if not a blow for every day of the week". In entering upon his exposure of Moore's treachery, he says, "We have suffered enough upon all points; we have conceded enough in the case of Lord Byron. We shall concede no more". This is the last time Hunt is to tilt at his foes, political and other.

The Tatler, on Aug. 20, 1831, comes down (from 2^d) to 1^d and the reduction increases the sales.

ORIGIN. THE TATLER followed immediately upon The Chat of the Week. Since "the Stamp Office has contested the legality of the new shape we gave to our Chat of the Week,. we have thought it better to undergo an entire metamorphosis than vary our efforts to no purpose".

THE TITLE. "We have taken an illustrious title for our new paper; but we are not vain enough to be modest on that score, or deprecate comparison with the original possessor. There is nothing in the humbler nature of our work to provoke it. We borrow the title, simply because the journal, called the Spectator, (the Modern Weekly) has led the way to this adoption of a popular name

AIMS. & MATTER. These are placed before the reader in No. I. The matter is to consist of;

- (1) Entertaining extracts from books, with occasional criticism.
- (2) Theatrical criticisms from an impartial lover of the theatre.
- (3) Miscellaneous department for stray passages of any kind.
- (4) Light original articles in prose and verse "which may be thought suitable to a breakfast-table". He is still working along Addisonian lines.

The journal is to be "a regular daily paper devoted to literature and criticism" sold by newsmen/

newsmen and of the size and general aspect of the original Tatler.

CONTENTS. The contents cannot be given in full, but what follows gives the more important items under headings.

(I) CRITICISMS (LITERARY).

NO.(1) Life of Lord Byron. John Galt (Severe).
"To dulness he adds impertinence".

Sept. 6th. with lampoon entitled 'The
Cartilaginous Author'

NO. (II) Sept. 7. Reply to "the illiterate and most unthinking Editor" of the Literary Gazette, who had attacked Leigh Hunt, because he feared a rival journal.

In the first few numbers are several skits on William Jerdan, including the Answer to Goldsmith's Epitaph on Ned Purdon. For Jerdan see Lucas's Lamb and an article by Augustine Birrell (London Mercury, May, 1920).

Jerdan had attacked Lamb's Album Verses on July 10, 1830, in a "contemptuous review", and, in the Times of Aug. 6th, 1830, appeared Southey's lines to Lamb, beginning,

"Charles Lamb, to those who know thee
justly dear". (This was Southey's public recantation of the Letter of 1823. See Ana). Both Lamb
(in/

(in the Examiner) and Hunt in the Tatler attacked Jerdan in skits none of which are specially good.

Sept. 14 & 15. The Poetical Works of William Collins.

Sept. 18. Death of Hazlitt with a magnificent appreciation (in a short paragraph) of his genius.

Appreciation and criticism of La Marseillaise.

Sept. 23, 24, 29 Scott's Letters on Demonology and Witchcraft.

Sept. 27 Oct. 1 Roger's Italy, a Poem.

Oct. 13, 14, 15 Boileau's Le Latrin.

Oct. 16. Carlyle's translation of Goethe's Wilhelm Meister. This was before he had met Carlyle.

Oct. 19, 20, 21, 25 Lowered Tone of the Quarterly Review.

Nov. 18 & 19. Paine's Rights of Man.

Dec. 16. Lord Byron's Werner, containing the following:-

"Lord Byron was a wit, a man of genius, an extraordinary individual, and the finest Satirist since the days of Pope; but when he came to touch the ark containing the spirit of a diviner poetry his hand withered; for he approached it in presumption, and not in reverence". Is not this our modern attitude to Byron?

1831./

1831. Jan. 11, 12, 13, 14, 15. Magnificent defence of his position and answer to his critics, occasioned by the publication of Moore's Letters and Journals of Lord Byron. These five articles, well documented, deserve to be published separately, as they give an intimate account of personal relations between the author, Byron and Moore, and supplement 'Lord Byron and his contemporaries'. Moore's conduct over the Liberal is relentlessly exposed, his insincerity proved beyond all doubt, and his poems condemned for reasons we are now familiar with. They are, for example, "three-piled hyperboles" of sugar-plums. Prejudice has, however, made him speak of Moore as "no real biographer, no prose-writer, no thinker".

Here is given what Byron and Moore thought originally of Rimini and here, its author anticipates the criticisms of his worst enemies, upon it. Three reasons for the change in Byron's conduct towards him are given.

- (1) Hunt's increasing reverence for Wordsworth as the first poet of the day and appreciation of Shelley and Keats as great poets.
- (2) "Lord Byron never surmounted that reverence for the circles" and so turned against the poet who was also a reformer, and

(3)/

- (3) "Mr Hunt had become poor" His defence is at one place summed up in the passage from Lord Byron, etc. 1828 (q.v.) which is almost equal to Johnson's Letter to Lord Chesterfield and is partly modelled on it.

Jan. 28, 31. Stebbing's 'Lives of the Italian
Feb. 1, 2. Poets'.

Feb. 14. Massinger's A New Way to Pay Old
Debts.

Feb. 15. Wm. Godwin.

Feb. 24, 26, Poems, chiefly lyrical. Alfred
March 1 & 3 Tennyson.

Sonnets and Fugitive Pieces.
Charles Tennyson.

Speaking of two, then unknown and youthful poets, he declares "we have seen no such poetical writing since the last Volume of Mr. Keats and the authors may take their stand at once among the first poets of the day. We mean that Mr. Wordsworth and Mr. Coleridge may give them the right hand of fellowship. "Although he says he cannot make up his mind which of the brothers is the superior, it is Alfred who attracts him. He 'spots' Mariana, thinks that the portrait of The Poet is that of Shelley, feels that Keats would have liked The Poet's Mind, and is disappointed with the Recollections of the Arabian Nights, because "there should/

should have been more flesh and blood in them and vicissitude and magic". Cf. Letter (in Hallam Tennyson's Life of his Father) of Hunt to S.C. Hall. (Chap.VI).

A fine piece of criticism and this before the article of Mill, who was a friend, in London Review of July 1835 and before crusty Christopher's remarks on 1833 Volume, March 21! In a Review of The Plays of Philip Massinger (adapted for family use) he lays down rules of selection and omission which he afterwards adopted for his volume on Beaumont & Fletcher.

April 7 Wm. Godwin's Caleb Williams.

April 14 The Public Press.

April 30 Specimens of the old English Dramatists. No. I. Specimens of Cyril Tourneur. (This the only one that appeared).

He thinks The Atheist's Tragedy "poor stuff"; but praises The Revenge's Tragedy. "By the quality of this play only, he was second to scarcely any writer of his time".

May 12 Sheridan Knowles's Alfred the Great.

June 2 Matthew Green's Poems. The Spleen.
cf. Section in his Wit and Humour.

June/

June 4 Mr. Moxon's Publications.

June 11 Shakespeare's Sonnets.

June 14,15,16,18,20. Old English Stage.
Collier.

June 21. Jeremy Taylor.

Sept. 22 & 27 Wm. Cobbett.

Nov. 10 Mrs. Shelley's Frankenstein.

Dec. 6 Fielding and Tom Jones.
"Completest novel in the language".

1832

Jan. 5&6 Eugene Aram (Lytton).

Jan. 19 Joseph Andrews.

Jan. 20,21,23,27,30 Article with Extracts on
his own Sir Ralph Esher.

(2) THEATRICAL CRITICISM - THE TATLER period
is the author's second great theatrical period. His
criticism is now more careful, more informed, but
lacked the daring, the brilliancy of outspoken
youth bent on reforming the stage and giving
emphatic praise to neglected talent. It made, ex-
cept among actors, less impression.

THE PLAY-GOER is over the signature of
THE INDICATOR and each number gives the Play-bills
of the evening.

Continual bad health makes him at length
give up his almost nightly visits to the theatres
and review plays before hand. (Dec. 27, 1831) and
on/

on Feb. 1, 1832, a new writer, who signs himself with an asterisk, has undertaken the Play-goer. All through, he has at heart, theatrical interests and on January 25, 26, 27 (1831) gives Twenty-three Reasons why the Managers of the great Theatres ought not to prevail against Mr. Arnold. These were a plea for the unlicensed theatres which were springing up. He is always very critical of Miss Kemble and speaks severely of her performance as Juliet, (Oct. 5, 1830) as Portia (Oct. 28), as Beatrice (Feb. 18, 1831); he has not much to say for Macready as Hamlet (Oct. 22, 1830) Joseph Surface Oct. 27, or Macbeth, March 15, 1831; but gives Edmund Kean all due praise as Othello. (Feb. 21, 1831). There is a whimsical essay on The Hereditary House of Players (Oct. 7, 1830). a serious one on The Art of Dancing (Dec. 1, 1830) and a humorous one on The Criminal Size of Ladies' Hats. (Dec. 24, 1831). There is a poetical- skit, entitled The Essence of Opera (Nov. 8, 1830). A Review of the Life of Mrs. Jordan appears on Dec. 3 & 4, 1830, See Poetical Works, (1832), and an appreciation of The Late Mr. Elliston on July 10, 1831.

See also the Selections given in Archer & Lowe's 'Dramatic Essays. Leigh Hunt' under Critical Essays on the Performers etc. 1807.

One is tempted to give short quotations of those articles upon more general points, for Hunt is always great as a dramatic critic on a great occasion. He rises with his subject. Here, for example, is a general depiction of Falstaff in the criticism of Dowton's Falstaff, not of Henry IV, but curiously, of The Merry Wives. He gives one his idea of the stage idea of Falstaff as handed down probably from Shakespeare's own time.

"It purports to represent a puffing and blowing, swaggering, chuckling, luxurious, fat-voiced 'tun of a man', gathering corpulency from every dish and goblet as he rolls, for ever mirthful and shameless, making a jest of danger in the apprehension, and anxiously getting out of it when it comes, but above all things witty and festive, unable to admit care or to give it, making his moral enormities appear as natural and jovial a part of him as his fat; in short a perpetual feast to himself and his beholders (part) difficult to perform on the stage, because it requires an actor remarkable both for intellectual address and a merry blood of his own". Here, also, is his description of Venice Preserved from Fanny Kemble as Belvidera. (Oct. 7, 1830).

"What/

"What a beautiful, most painful, and in some respects disagreeable play is this Venice Preserved! Otway's genius, true as it was to nature, had a smack in it of the age of Charles II, and of the Company of Lord Plymouth and the bullies. Sensuality takes the place of sentiment, even in the most calamitous passages. The author debauched his tragic muse; brings her, as he does his heroine, among a set of ruffians: and dresses her in double tears and mourning, that her blushes may but burn and her fair limbs be set off the more, to furnish his riotous imagination with a gusto of contrast".

Archer says that these articles are equal to "those of the Examiner in niceness of discrimination" and "superior to them in depth and colouring". Yet Archer, awards the first place to G.H. Lewes of the four dramatic critics, (Hunt, Hazlitt, Forster, and Lewes) between 1800 and 1850! (See his Forster & Lewes "Dramatic Essays" 1896).

(3). ORIGINAL ARTICLES.

1830 A Prose.

Sept. 8, 13, 18 On Titles.

Sept. 10, 11, 18, 25. A Letter on, to, and by the Book-personage known by the name of "The Reader".

Sept. 25 Umbrellas.

Sept. 29, 30. A Treatise on Devils.
evidently/

(evidently suggested by his Review of
Scott's Demonology & Witchcraft).

- Oct. 1. Dr. Johnson, The Devil, and Mr. Corbett.
- Oct. 2,4,6,7 A Few Words of Angels.
- Oct. 4 "Help yourself and Heaven will help you" (signed) Indicator.
- Oct. 8 "A fine Aristocratic Face".
- Oct. 12,13 Personal Reminiscences of Lords.
- Oct. 17,18 Lords and Loaves.
- Oct. 22,23 The Correspondence and Diary of Philip Doddridge. See Wishing-Cap Papers, 1873.
- Oct. 26. Ghosts and Visions.
- Oct. 29 The Confectioner's Oracle.
(supplied matter for Confectionery)
See W.C.P. 1873.
- Nov. 6 Protestant Nunneries and Swift's
Exquisite Banter upon them.
- Nov. 17 Protestant Nunneries - Nicholas
~~Ferrar~~. (See also London Journal
1834-5 and passages in Sir Ralph
Esher).
- Dec. 21 Tale of Four Deaf Men.
- Dec. 25 Christmas Day.

Two Genuine Love Letters. Mrs Pen-
ruddock's last letter to her husband
(See also One Hundred Romances of
Real Life).
- Dec. 28 Apagi, Prime Minister of King Krish-
naraya (Story).
- Dec. 31 Tale of Four Simple Brahmins.

1831.

- Jan. 1. New Year's Day.
- Jan. 7. Twelfth Night.
- Feb. 22. Taxes on Knowledge.
- Feb. 25. Flogging and its Substitute.
(Compare The Examiner article).
- May 9 The Fagging System.
- May 10. A Walk from the Regent's Park to
Finchley.
- May 13 The East Wind.
- May 14 English Politeness.
- May 26 Slanderers "Worse than Housebreakers"
- May 9, 12, 25 Paganini at the King's. (cf.
The famous piece of Blank Verse
in London Journal 1834-5).
- June 22 Spines and Tight-lacing.
(a fairly frequent topic).
- June 27, 28, 29, 30 Interesting Events in the
- July 4, Sept. 24. History of Poland.
- July 15 How the Streets of London ought to
be named.
- Aug. 27 Statue of Mr. Pitt.
- Oct. 12&13 Preservation of Health.
- Nov. 25. Philosophy of Digestion.
- B. Poetry and Translations - See Mil-
ford's Edition 1923.

(15). A FEW of the ARTICLES BY OTHERS.

LAMB, CHARLES.

Dec. 31, 1830. On Accident by Drowning.

"Tears are for lighter griefs: man,
weeps the doom".

Feb. 19, 1831. Lines written in a Lady's
Diary.

"May cheerful thoughts that went on
health". (signed) Cor Caroli.

HAZLITT.

March 28. Emancipation of the Jews.

COLERIDGE.

May 23 & 24, 1831. Report of two lec-
tures by Coleridge (the former on 'Pro-
gressive Changes in English Prose Writ-
ing) the latter on Rabelais, Swift,
Sterne etc.

x W x

April 26. Sonnet: Calvus. (on the bald
man) occasioned Hunt's reply Calviultor.

x W x

has other poems on Shelley, Shelley and
Keats and their Reviewer, etc.

Another poetical correspondent was Francis
Edgeworth, the brother of Maria.

On April 1 and 2, there are poems by
'Alcanzor', Tennysonian in feeling.

May 3, 1831. Chimney-Sweepers. (signed)
M.V.C. (Mary Cowden & Clarke),? and on Feb. 14,
1832, is given Shelley's The World's Wanderers".

CRITICAL/

CRITICAL REFERENCES.

CRITICAL NOTE. After the critical notes interspersed throughout the contents, there is little need to speak further of this wonderful journal. For interest, it is equal to The London Journal of 1834-35; and it is marvellous that Hunt could turn out, daily, such material. Seldom has journalistic adaptability been combined with such literary talent. However, Hunt was not a journalist, even 'a journalist of genius'. He was, properly speaking, a man of letters in the truest sense of the term who, partly through the example of Addison and Steele, partly through drift and incapacity to pull himself together, and partly because he loved being a 'vulgarisateur' to the new public then arising, adopted this manner of writing. In bringing the riches of literature to the working-classes, he anticipated the Chambers and the knights and showed them how to make their appeal.

1^o. THE / MASQUE of ANARCHY /. A POEM /
by Percy Bysshe Shelley. / Now first published,
with a Preface / by Leigh Hunt. /

"Hope is strong
Justice and Truth their winged child have found /

Revolt of Islam. /

London: / Edward Moxon, 64, New Bond Street. / 1832 //

8^{vo}, 6 $\frac{1}{2}$ " x 4", pp. i-xxx + 1-48.

Leigh Hunt's preface occupies pp. V-XXX. There are
2 pp. of Advertisements among which occurs "A
Second Series of Poems / By Alfred Tennyson / In
foolscap 8^{vo}. /

1A^o MR. WISE'S FACSIMILE REPRINT of ABOVE.

THE / MASQUE of ANARCHY. / A POEM. /

By Percy Bysshe Shelley. / a / Type-Fac-Simile
Reprint of / The Original Edition, first published
(together with a / Preface by Leigh Hunt) in 1832. /
Edited / By Thomas J. Wise. / London: / Published
for the Shelley Society / By Reeves and Turner,
196 Strand. / 1892 //

COLLATION. FLY (i) The Masque of Anarchy. (ii blank)

of this Book / Two Hundred Copies only / Have been
printed. ii blank iii iv (blank).

TITLE. V. VI (blank).

CONTENTS. VII. VIII. (blank).

BIBLIOGRAPHY.

BIBLIOGRAPHY pp. IX-XX.

(Signed) September 1892. Thomas J. Wise.

Then follows a Fac-simile, including fly, etc. of 1832 edition with exact reproduction of its paging.

8^{vo}, 6 $\frac{13}{16}$ " x 4 $\frac{1}{4}$ ", pp. i-xx + paging of original edition.

This is a brochure bound in green paper covers, It has, on front cover,

THE SHELLEY SOCIETY'S PUBLICATIONS./
Second Series. No. 13./

Then the Title, differently arranged to "Wise" and, at foot,

LONDON / Published for distribution/ To
Members of the Shelley Society only / 1892 //.

Back fly-leaf states,

Reprinted by / Richard Clay and Sons,
Limited, London and Bungay, / September 30th, 1892./

CONTENTS.

	PAGE.
Bibliography of:	
The First Edition, 1832	XII.
Watson's Edition, 1842	XIII.
Fac-Simile of Shelley's Manuscript, Edited by H. Buxton Forman.	XV.
Shelley, Peterloo, and the <u>Mask</u> of <u>Anarchy</u>	XVIII.

TYPE-FAC-SIMILE REPRINT

(as above).

In his Bibliographical note, Mr. Wise states that in the Autumn of 1819, tidings came to Shelley, at the Villa Valsovano near Leghorn, of the Peterloo Massacre (Aug. 16, 1819). These filled him with more than the usual amount of horror and disgust and he at once threw his feelings into words in the lines of The Masque of Anarchy. The MS. he at once sent to Leigh Hunt, suggesting that he might publish it, in his Examiner.

There is no mention of this in the correspondence, though there must surely have been an accompanying letter, which probably perished through Leigh Hunt's carelessness. In the Preface, Leigh Hunt says: "I did not insert it, because I thought that the public at large had not become sufficiently discerning to do justice to the sincerity and kind-heartedness of the spirit that walked in this flaming robe of verse".

Mr. Wise goes on to state that Hunt's MS. passed into the hands of Mr. Buxton Forman (1876); but Shelley's own original holograph MS. is now in his own hands. (See Athenaeum, Jan. 22, 1887).
Mr./

Mr. Buxton Forman published a photo-lithograph facsimile of the former for the Shelley Society. (1887) See The Gentleman's Magazine (March 1887); for the 1832 Edition, the other was employed by Mrs Shelley, as well as Hunt's.

II. 2nd Edition 1842 (not seen).

Mr. Wise has the following entry.

THE / MASQUE of ANARCHY. / To which is added, / Queen Liberty; / Song - To the men of England. / By Percy Bysshe Shelley. / With a Preface / By Leigh Hunt/.

Hope is strong; /
Justice and Truth their winged child have found/

Revolt of Islam/

London:/ J. Watson, 15 City Road, Finsbury, / 1842.

Foolscap 8^{vo} pp. 24 in plain paper wrappers. It is very scarce. It contains Leigh Hunt's Preface.

III. THE WORKS / of / PERCY BYSSHE SHELLEY /
From the Original Editions / Third Series / . . .
. . . Edited with Notes by R.H. Shepherd / London /
Chatto and Windus Piccadilly / 1875 .

16^o, 6 $\frac{1}{8}$ " x 4 $\frac{1}{2}$ " pp. i-viii + 1-368

(Cloth Covers, The Golden Library).

This/

This volume contains Mary Shelley's Preface of 1824, in which she expresses the wish that Leigh Hunt had written the biographical notice. This may explain why the Memoir by Hunt appears at the beginning of the First Series. (See Lord Byron and his Contemporaries). Here occurs the Masque of Anarchy with the original Title-page and The Preface of 1832.

This forms the third of four volumes of Shelley's Poetry and Prose, published between 1871 and 1875, the first two by John Camden Hotten and the last two by Chatto and Windus.

IV. THE POETICAL WORKS / of / PERCY BYSSHE SHELLEY / Edited by / Harry Buxton Forman / in Four Volumes / London / Reeves and Turner 196 Strand / 1877.

The Masque of Anarchy appears in Vol. III and Leigh Hunt's preface in its Appendix. The text of the poem is that of the Hunt MS. (See IA). "MS from which the poem is now given is that sent to Leigh Hunt mainly in Mrs Shelley's handwriting".

CRITICAL REFERENCES.

CRITICAL NOTE. Hunt's Preface, after giving the occasion of the poem, gives another reason for his not publishing it. This was that "the suffering part of the people . . . would believe a hundred-fold in his anger, to what they would in his good intention; and this made me fear that the common enemy would take advantage of the mistake to do them both a disservice". He then states truly that the poem "though written purposely in a lax and familiar measure, is highly characteristic of the author". Shelley's views on reform are next discussed and "A Proposal for Putting Reform to the Vote" is declared to be "judicious as well as fervent". Then follows a fine picture of Shelley the man, in which his true refinement is pointed out. He was not "an aristocrat by disposition as well as birth" and his mind could be "measured by common rules". Incidentally, he shows that the 4th and 5th stanzas contain an affecting allusion to his being deprived of his children by Lord Eldon. In its simple beauty of writing and in its clear portrayal of Shelley, the man and his ideas, this is one of the choicest pieces of Leigh Hunt's writing. There is little reason for inveighing against Hunt for his spelling 'masque' instead of 'mask'.

CHRISTIANISM: /

CHRISTIANISM:/ or / BELIEF and UNBELIEF
RECONCILED; / being / EXERCISES and MEDITATIONS./

"Mercy and truth have met together; righteous-
ness and Peace have /
Kissed each other" /

Not for sale: / Only Seventy-five Copies Printed//
(1832).

8^{vo}, 8 $\frac{13}{16}$ " x 5 $\frac{1}{2}$ ", pp. i-xviii + 1-60.

Bound in bluish green glazed cloth, with white
paper label on back.

The book consists of Title (i-ii)
Editor's Preface (iii-viii) (unsigned, but by
John Forster, and dated London January 1832).
Introduction (ix-xvi) (in the form of a letter,
dated Dec. 20, 1831 and signed "Believe me, my
dear x x x x

Your truly obliged and affectionate friend,
Leigh Hunt".

Contents (xvii-xviii) and Text (1-60).

The Copies which have been seen are,
(1). Mrs Hunt's copy, now in the possession of
T.J. Wise, Esq. which has at the top of the Title.

To / Marianne Hunt, from her affectionate
husband /.

This contains MS. notes by Leigh Hunt and
by George Henry Lewes.

The/

The most characteristic of Hunt's notes occur on p. 6 (see Religion of the Heart, p.) where at the passage "by doing all we can to extend a heaven on earth", he has written in the margin "dear Shelley!" and on p. 6, (Religion of the Heart p.) where at the passage "The heaven I look for, has a right to a happy face; it reflects no ghastly fires of eternity", there is in the margin, "Talking of lovely things that conquer death".
L.H.

Ariosto is quoted (p. 48) and Browning's Paracelsus.

"Make no more Giants God! but elevate"
and the three and a half lines following.

The majority of the notes, however, are in the hand-writing of George Henry Lewes. The most important of these is the concluding note, which speaks for itself.

"Read for the third time, 21st June 1838, this most exquisite book with more delight than I can well describe. First what I admire is its genuineness - it sounds like my kind and admiring friend speaking to me in serious mood. Secondly its Christian Philosophy - a philosophy woven in him by Misfortune and Uncharitableness -

- Toleration, in its divinest sense he carries /

carries to its limits, for virtue in the man though questionable in the critic in the way he uses it viz. to avoid faultfinding, - its Bee-like good-extracting tendency. And thirdly its style, with all his beauties and without his faults. There is a still strength about some of the passages not only fine in itself but in such admirable keeping with the subject. It is aphoristic without dogmatism or presumption. No wonder Carlyle was in raptures with it. The Fault I find with it is - that it is unpublished! What a lovely answer is it to the mill-stone-visioned and uncharitable!

G. H. L."

Lewes gives quotations from Bacon, Spinoza Goethe, Fichte, Jean Paul Richter and Nicole, suggested by the text. He also adds in margin at certain passages, "L.H." as if he wished to indicate special traits, feelings, or thoughts of our author. e.g. at passages,

- (1) p. XIII. "To begin the day with an avowed sense of duty, and a mutual cheerfulness of endeavour, is at least an earnest of its being gone through with the better".
- (2) p. 12. "If I have done an injustice to-day, or left a duty undone, let me not forget to repair it to-morrow" A Characteristic remark occurs at p. 5 on the passage.

"Consider/

"Consider. The Heavens do not speak to us; the sun and the stars are silent. But the silence leaves us more eloquently to our own energies. It is

"We all look upwards unto heaven and pray for trust and hope; but over us in the infinite blue expanse is no voice for the Heart. Nothing appears nothing assures - nothing answers us - and so we die!" Jean Paul.

How different is the conclusion Leigh Hunt draws from this silence! a true bit of himself!

Enclosed in this copy is a letter of Hunt's to his wife (1855). See Letters in MS.

(2) The British Museum Copy.

(3) 4 copies in Dyce and Foster Bequest Library at South Kensington Victoria and Albert Museum. These show slight variations and there may have been two Editions.

As Christianism is a very rare book, the following parts of The Religion of the Heart (q.v.) (in the order given below) may give some idea of its complete contents.

1^o The Editor's (John Forster's) Preface of 1832 is not given in 1853.

2^o The substance of Leigh Hunt's Introductory Letter is given on p. VII (2nd par.) - p.IX "pernicious"/

"pernicious" with some minor changes; then the next par. to "co-operation"; then for other 3 pp. thoughts similar to 1853 Edition (opening section) are given.

Text. p. 22 (foot) Entitled, (in 1832) For a Family Assembled (with some minor changes) pp. 24 (foot) - 26 which lacks the last par. of 1832. p. 26 (foot) to 28 with more changes.

On Awakening in the Morning)	
)	
Summary of Daily Duties)	
	)	Beautiful
On Going to Sleep	)	"prayers"
	)	not given
Another	)	in 1853.
)	
For a Case of Conscience)	

p. 41 (foot) X called "In Sorrow", enlarged in 1853. XI, much enlarged.

Then II (p. 30) enlarged and altered.
III, IV, V (enlarged VI, VII, VIII, IX, XIV, XV, XVI) a Section "Of Knowledge and Goodness" not in 1853.

Then XVII, "Of Worldliness and Unworldliness" not in 1853, then XXIX (p. 81) enlarged in 1853, then back to p. 45 to XII which is entitled "In Sickness", XIII, then XXV and XXVI,

"Of a Life Sophisticate, And a Life)	
Natural".)	
)	
"An Aspiration concerning the Divine	)	not in
Being")	
	)	1853.
"Answers for the Holders of these)	
Opinions".)	

Christianism was written at Maiano in 1823, because, as the author says, "I was in a state of health which I thought might terminate fatally" It "contains, among other matters, the conclusions which the author had then come to on points of religious belief and practice". He was anxious before he died to do what good he could, as far as his reflections on these points had enabled him. Autobiography, Chap. XXI.

In 1831-32, when Leigh Hunt's affairs were in a very bad way, and when his poems were being published by subscription, "A warm-hearted friend, (John Forster) of admirable taste, . . . requested, and obtained, leave to print it at his own expense".

John Forster, in his Preface says "it consists of a set of aspirations, or thoughts and feelings, connected with the best hopes of man, both regarding this world and the next". It was felt that,

(1) "so very eloquent an exposition of a pure morality, so full of enthusiasm, and a deep perception of the beautiful and good, as to be well calculated, with those who have no settled religious opinions, to make them, at least, wish to have some", and

(2) "in printing the MS. for private circulation/

circulation among men of letters the real state of Mr. Leigh Hunt's opinions upon a point on which he has been greatly misconceived" certain erroneous feelings might pass from the minds of those whose good opinion "was worth the having".

CRITICAL REFERENCES.

CRITICAL NOTICE. "The least faulty book, perhaps, which I have written" is, Leigh Hunt's own criticism in the Autobiography; and the modern reader will endorse, at least, George Henry Lewes's remark upon its style, that it has all his beauties and is without his faults. It was the pet child of its author, chiefly because it was the essence, in a beautiful dignified chaste prose to which he seldom for any length attained, of the views he held dearest and which came to dominate his political and religious life. The author, like his father and mother, had adopted Universalist views, held to a "larger hope" without dogma, and advocated a pure ethic, springing like that of the Quakers, from/

from within, (The Religion of the Heart) and sorrowing over all the cruelties of war and intolerance and hatreds engendered through differences of opinion and class feelings and rivalries.

In the Autobiography, (Chap. IX), occurs a passage which shows his belief in a religion, made visible by a Church. "I never to this day pass one (a church) even of a kind the most unreformed, without a wish to go into it and join my fellow-creatures in their affecting evidence of the necessity of an additional tie with Deity and Infinity, with this world and the next. But the wish is accompanied with an afflicting regret that I cannot recognize it, free from barbarisms derogatory to both; and I sigh for some good old country church, finally delivered from the corruptions of the Councils, and breathing nothing but the peace and love befitting the Sermon on the Mount. I believe that a time is coming, when such doctrine, and such only, will be preached; and my future grave in a certain beloved and flowery cemetery, seems quieter for the consummation"

The views are very modern and it is interesting to note that Hunt in 1823, already before his time in politics, should also foreshadow religious/

religious views which became common with the Victorian prophets. However, the author has not their trouble, as he boldly throws dogma overboard. The meditations breathe the Spirit of Shelley and give simply and finely what Carlyle wished to give but felt he could not because he would have entered into controversy and would have offended his mother's religion. They may be compared with the finer prayers of Dr. Johnson. How interesting it is to read the note of G.H. Lewes composed in 1838! This acute metaphysician was much later to fall under the spell (in 1854) of another disciple of other-worldliness without a creed.

It is better perhaps to give here, though out of order,

(1) THE / RELIGION of the HEART./ A MANUAL of FAITH and DUTY./ by / Leigh Hunt. / London: John Chapman, 142, Strand. MDCCCLIII.//

8^o, 6 $\frac{11}{16}$ x 4 $\frac{1}{8}$, pp. i-xxiv + 1-260.

Bound in dark green decorated cloth cover.

(2). RE-PRINT, from same plates, by "Trubner & Co. /58 & 60, Paternoster Row. / (no date).

(3). The British Museum has Leigh Hunt's own copy of No. I prepared for a second edition on which never appeared, and having on obverse/

obverse of Title in MS. "Charles Weatherby Reynell/
given to me by the Author's/ son Thornton, August
1859"/ It has also in MS., but in a more modern
hand (probably Richard Garnett's).

"By C.W.Reynell's wish, expressed to his
daughter some time before his death, this book is
presented to the British Museum, together with an
autograph letter from Leigh Hunt. Sept. '92. The
letter bears water-mark 1834. It was written in
February 1835. A letter from the daughter is pasted
in. It is written on heavy black-bordered mourning
note-paper and is as follows:-

Forde House, Putney,

18th Sep. 1892.

Dear Sir,

I sent this morning, by registered par-
cel's post, the book and letter that I wrote to
you about some days since - I was very glad to
receive your assurance that these should be kept
together, otherwise I should not have liked to
part with a letter which my father had valued so
much -

Believe me, dear sir,

Yours truly,

ADA REYNELL.

Dr. Garnett,
British Museum,

The/

The letter of (Feb. 1835) is to the father, Charles W. Reynell, on the death of his wife. It is one of the tenderest ever penned.

The book has Leigh Hunt's signature and contains on the fly-leaf, in his hand-writing, "For Second Edition" and on the title-page, a new title, "Cardinomia;

or"// (The/ Religion of the Heart).

On p. XII of Preface he speaks of "Cardinomians"; and the first line of the text is to be altered from "God, - which is the name for the great First Cause of the Universe" to "God, - which is the name for the Spirit of Good in the Universe". There are other changes in the Preface, and many especially towards the end of the first Section. (Its Creed and Hopes p. 1 seq.)

Then p. 57, XIX, has a new long par. inserted and the beginning deleted. There are a few other changes.

CRITICAL REFERENCES.

CRITICAL NOTE. The sixty pages of Christianism have been expanded into two hundred and sixty. However, 150 pp. are taken up with a lengthy essay, entitled "The only Final Scriptures, their test, and teachers". Here The Bible is shown to be only one of many scriptures for his Religion of the Heart, and a not too perfect one. The Sayings of Confucius, The Fabulists, Socrates, Epictetus, Marcus Aurelius, Francis de Sales, Whichcote's Aphorisms, Dr. Andrew Combe, Emerson, Oersted's Light of Nature and other writers and books are discussed with copious illustrative quotations. Passages from all these, as well as from our English poets and essayists, are to form the Sermon part of the weekly Service of a Religion which now has many resemblances to Comtism. In this essay, indeed, we have Hunt's Calendar of Great Men for his Religion of Humanity. Some of his remarks, for example those on Socrates, Shaftsbury's Characteristics, Science and the Care of the Body, and Carlyle are worth noting; and the whole is written in his usual interesting manner. However, although he wishes to eschew controversy, it is there, as an undercurrent.

There/

There is also a shorter discourse on "Punishments and Rewards according to The Neglect or Performance of Duty"; and expansions of the older meditations as well as additional ones.

In short, the beauty of Christianism (q.v.) is largely spoilt by more questionable material, though even this retains much of the dignity of utterance and of the high-souled thought and feeling of his "least faulty book". The Religion of the Heart, is however, far from being, as Lancelot Cross called it, the "weakest of all Hunt's productions", the one "which falls below his most casual articles". A study of it explains why he judges Dante's Christianity so severely.

THE REFLECTOR, (Nov. or Dec. 1832).

Edited by John Forster and published by Moxon. A Weekly paper of which three numbers appeared.

NOTE. John Forster was then twenty-one, and Hunt still his literary Gamaliel, for whom he was urging people to buy the Poems of 1832. "All trace of the Reflector has disappeared" Lucas's Lamb. Hunt wrote for it one or two articles.

A YEAR of HONEYMOONS (Signed)

CHARLES DALTON.

This appeared in the first three Volumes of the Court Magazine. (1832-33).

Introduction pp.273-277 (Vol.I.); January Vol.II. pp.37-41; February, pp.91-94; March, pp.174-179; April, pp.250-53; May and June, pp.304-09; July (Vol.III.) pp. 33-35; August, pp.82-85.

In all eight papers. See Knight's Tales. (1891).

Chatter on nature and books, sometimes delightful, if Charles and Harriet and their honeymoon were away. (cf. The Months 1821 and London Journal (1834). Here he refers to Ju-kiao-li (see under Books annotated by Hunt).

Sir/

SIR RALPH ESHER.

I. Sir Ralph Esher:/or, Memoirs/ of/ A Gentleman of the Court of/ Charles II./ In three Volumes/ Vol.I (or II. or III.) / London:/ Henry Colburn and Richard Bentley, New Burlington Street./ 1830/ (Anon.) (Printed by C.& W. Reynell, Broad Street, Golden Square). 12mo, 8"x5".

Vol.I. Title-page (obverse blank), then

Introductory letter of the author pp.1-32

Memoirs of Sir Ralph Esher pp.33-300.

CHAPS. I. to XII.

VOL.II. Title-page (obverse blank), then

Memoirs of Sir Ralph Esher pp. 1-354.

CHAPS I. - VI.

VOL.III. Title-page (obverse blank), then

Memoirs of Sir Ralph Esher pp.1-344.

CHAPS. I - XVII.

The British Museum copy which is bound in one Volume belonged to "Charles Reynell", whose name is written in right-hand corner of title-page of each of the volumes.

On binding fly-leaf of VOL.III. is written in pencil in Leigh Hunt's hand-writing, an important note -

"The character of Sir Philip Herne is supposed to be intended for the author's friend Shelley the poet".

II. Sir Ralph Esher:/ or, /Adventures/ of/ A Gentleman of the Court of /Charles II./ in three Volumes/ Vol.I. (or II. or III.) / London:/ Henry Colburn and Richard Bentley,/ New Burlington Street./ 1832.

This is exactly the same as No.I, except in date and change in title of "Memoirs" for "Adventures". Both have, at end of VOL.II., a page of Ads. including "Lawrie Todd" by John Galt and 'The King's Own' by the Author of "The naval officer" (Captain Marryat.)

This is usually given as the First Edition.

III. Another Edition in 1836, probably exactly the same as I. & II. (Not seen.)

IV. Sir Ralph Esher:/ or/ memoirs of a Gentleman of the Court of / Charles the Second,/ including those of/ His Friend Sir Philip Herne./ By Leigh Hunt./ with a preface to this edition./ London:/ Richard Bentley, New Burlington Street;/ and Bell & Bradfute Edinburgh./ 1850//

8°, $6\frac{13}{16}$ "x $4\frac{1}{4}$ ", pp.I.-VI + 1-514. Here the Vols are distinguished as in I. & II. This is the only edition bearing the author's name. He returns to his original Title of Memoirs. There is a frontispiece of Sir Ralph Esher meeting Oliver Cromwell and his mother. "I went in, and saw a gentleman in black, speaking to a pale old lady, who reclined in an/

an arm-chair,"etc.

The Edition has a dedication to Lord John Russell, dated Kensington, Dec.25, 1849. "To the Rt.Hon.Lord John Russell, etc.etc. . . . since gratitude would fain speak while it can, and better occasion may be wanting. . . this attempt to portray some of the circumstances that modify human character, p.iii." The reference is, of course, to the bestowal of his pension.

An Advertisement to the Reader occupies pp. V-VI. This states that the novel originated in the design to write a work entitled "The wits of the age of Charles the Second". It was found that there was such a deplorable failure of materials - "the gentry who figured under that title having been persons not producible to good company that intention became changed to the present work".

The author also says that the work does not open like a novel and that history, (dates, places, etc.) is well attended to, beyond what is customary in the historical novel. Hence the question arose whether the book was or was not a veritable biography. He had made this pretence the stronger by stating that the work was a translation from the French, in order to account for his modern style of writing.

NOTE. It is interesting to note that Hunt, who the year before had written a fine appreciation of Defoe for "A Book for the Corner" (q.v.) should have attempted earlier his methods and should have published what purported to be a real history. However, in spite of what he says above, his attempt could not have deluded any one at all acquainted with his style and manner; his purpose which was to show that true refinement could exist at the Court of Charles II. (and in the language of Grammont) was eminently Huntian. Notwithstanding Catholicity of taste, he was a little squeamish on the side of wit and humour. How then, could he ever have considered a design of writing upon the wits of Charles II? Yet he edited the Post-Restoration Dramatists.

CRITICAL REFERENCES.

CRITICAL NOTE.

In the Autobiography (Vol.II.p.260 seq.), there is some account of the origin of Sir Ralph Esher bearing out what has been said in the advertisement.

"It is a fictitious autobiography of a gentleman/

gentleman of the Court of Charles the Second, including the adventures of another, and notices of Cromwell, the Puritans, and the Catholics. It was given to the world anonymously, and, notwithstanding my wishes to the contrary, as a novel; but the publisher pleaded hard for the desirableness of so doing; and as he was a good-natured man, and had liberally enabled me to come from Italy, I could not say nay. It is not destitute of adventure; and I took a world of pains to make it true to the times which it pictured; but whatever interest it may possess is so entirely owing, I conceive, to a certain reflecting exhibition of character, and to fac-simile imitations of the courts of Charles and Cromwell, that I can never present it to my mind in any other light than that of a veritable set of memoirs".

He goes on to tell how bad health and uncertain prospects made him wax and wane in spirits, and how the two extremes of mirth and melancholy are reflected in the two principal characters, Sir Ralph Esher and Sir Philip Herne.

Sir Ralph Esher is, indeed, what Hunt says; it is a fictitious memoir rather than a novel. A fictitious memoir can form a novel, as in the case of Esmond, but here there is not only too little plot but also too little unity of any kind. It excels after the manner of Grammont and of his own books/

books on the Town, and not after the manner of Scott and Thackeray. It is greatest for its portraiture of manners and tastes and is excellent in its depiction of historical characters and in making them come to life again. Given characters whose lineaments were perfectly well known through history or tradition and Hunt could do much to give them flesh and blood; but he had not the force of genius to get beyond himself and his books and to create fictitious men and women. Hence his Charles II., Buckingham, Hyde, and Rochester and his Lady Castlemaine, Miss Stewart, and Nell Gwynne live; but his Esher and Herne are bundles of qualities. In plot, the story suffers by the insertion of the life and adventures of Herne which occupy nearly the whole of the second volume.

However, he never intended the book for a novel and it forms a wonderful picture of the closing years of the Commonwealth and the opening years of Charles II.'s reign. Its knowledge of the history of the period cannot be gainsaid. It errs, if in anything, in being too meticulously accurate. The desire to reveal the soul of good in things evil, to show that good men and women lived at the court of Charles II. and that even the bad had something good in them, prevents him from sometimes making the most of his situations and characters. Nell Gwynne, for example/

example, is given all the good nature she is traditionally said to have possessed, but is also made too proper, which she never was and even Lady Castlemaine, according to some an arch-fiend in woman's shape, often becomes in his hands, gentle and good-natured. It is unfortunate, then, that Hyde should be treated so badly and his swollen pride and gluttony made so much of; but Hyde was one of Hunt's pet aversions.

The melancholy of Sir Philip Herne is too black and little of the Shelley that one knows can be found in him.

THE/ POETICAL WORKS/ of / LEIGH HUNT/ (Moxon,
1832.) See Milford p.754.

NOTE.

There is an important Preface (pp.v.-lviii) which is one of the most completely Huntian of his essays. Mr Humphrey Milford did well to print it, almost entirely, as an introduction, for though the thoughts on poetry, are not so deeply pondered as in Imagination and Fancy, the whole production reveals the many-sided nature of a writer who was 'nothing if not social' and who had the 'tropical' gaiety of heart of the Southern race, whose poetry he so much loved. Here in this "good gossiping preface", one learns of his troubled existence, of his optimism, his Christianity, his cheerfulness, his likes and dislikes in poetry, his love of Spenser and Chaucer, and Dryden, and Theocritus, and his small opinion of Pope as a versifier.

There is no need to go into details with Mr Humphrey Milford's work before one. However, it should be noted how, by 1832, Hunt had come to have doubts about his position as poet and was quite content if the world came to regard him as a true, if not a great poet. He truly reverences "poetry, pre-eminently so called"; but, then, "poetry, like the trees and flowers, is not of one class only". Poetry is "the flower of any kind of experience, rooted in truth, and/

and issuing forth in beauty. All that the critic has a right to demand of it . . . is that it should spring out of a real impulse, be consistent in its parts, and shaped into some characteristic harmony of verse".

Imagination is, of course, the first quality, ~~in a poet~~ and he defines it in a way that afterwards gripped John Ruskin. However, he is for ever recurring to the personal note and says with great truth that his propensity would have been, if his life had been different, to have written "eternal new stories". Indeed, he might possibly have become a minor Chaucer of less force than Morris, who would have chosen Griseldas for his heroines instead of Medeas and have given Eastern tales rather than Norse legends.

In his praise of triplets, Alexandrines, and double rhymes, one feels that his theory is better than his practice. For why did he do away with all these in the poems which follow? Why also did he spoil Rimini, take the sting out of the Feast and reduce the Hero and Leander to half its length? Here arises the unusual example of a poet who is so desirous of pleasing his public that he is content to destroy the fairest fruits of his genius. And the worse of it is that he seems to be quite aware of what he is doing.

Yet/

Yet, in criticism, if not in practice, he can be very great. The discussions mentioned above are excellent for their insight into the beauties of poetic form and their wide knowledge of poetry. They also reveal, from their tone, that, in Hunt's opinion the new poetry had still to be urged against the 18th century. This surely had ceased to be necessary.

WISHING CAP PAPERS, A NEW SERIES of
in "TAIT'S EDINBURGH MAGAZINE,"

Vols. II and III.

Jan. 1833 The Wishing Cap No. I Vol. II, pp.
435-442.

Jan. 1833 The Wishing Cap No. I Vol. II, pp.
435-442.

The author possesses the wishing-cap of Fortunatus - Wonderful powers conferred by it, beyond those of which Fortunatus was aware - Beautiful women of former days - Reason why, scoundrels are often handsome - Establishment of a marvellous claim - Description of a rare and real collection of curiosities, personally connected with Milton, Swift, Johnson, Shelley, Keats, Hazlitt and others - Original characteristic remark or two made by Hazlitt.

March 1833 The Wishing Cap No. II Vol. II pp. 689-693.

A Flight to the Cape. Inferiority of all other hunts to the Lion-hunt. Character of the Lion Vindicated. Dr. Johnson caught wild. Inquiry into the reason of the existence of Lions. Nature's love of Pomp and Show. An Awkward question for our friends in America. National Symbols in need of Reformation. Terrible mistake of Napoleon.

May 1833 The Wishing Cap No. III Vol. III pp.
141-148.

Undue inequalities in society, not an eternal/

eternal or necessary consequence of inequality of understanding. Genius has had little to do with founding or maintaining the privileged orders. An answer to the last argument for the existence of those orders. Reform and privileged breeding how far compatible. Necessity of Lord Brougham to the Whig ministry. His reputation with posterity. A wish for Ireland. Reason why the Ministers have chosen to govern Ireland in a spirit of fear, and not of love. A question respecting Napoleon.

June 1833 The Wishing Cap. No. IV Vol. III pp.
275-280.

Never was and never will be.

July 1833 The Wishing Cap. No. V. (numbered VII
in Tait) Vol. III. pp. 417-21.

Answer to a singular Argument of the Tories about human happiness and misery.

Sept. 1833. The Wishing Cap No. VI. Vol. III. pp.
695-701.

Spenser recommended to more general perusal
Spenser a favourite Poet with Poets. Remarks on the supposed obsoleteness of his language, on his diffuseness, and his caprices of spelling. Reason why; beyond any other great English Poet, he takes people out of their cares.

CRITICAL NOTE. It is easy to understand why these papers have never been reprinted. They are, with the exception/

exception of the first and last, topical gossipings, and, in this, resemble very closely the final Occasionals in the Spectator of 1859 (q.v.); and neither the chief subject of the first nor the treatment of Spenser in the last are attractive enough for re-printing.

In No. I, he refers to his former Wishing Caps (Examiner 1824-25 q.v.) and states that now he is going to be also a 'time-traveller'. (In this, he anticipates Mr. H.G. Wells.) He can have personal communication, whenever he chooses, with people who have lived hundreds of years ago. This is by means of the locks of their hair he possesses. These are described and their pedigree is given. (See Printed List under Dyce & Forster Bequest). There is also an amusing list of the places he can be in and the things he can be doing occupying a whole double-columned page.

No. II. The disquisition upon the Lion-hunt is suggested by 'Ephemerides, or Occasional Poems' by Thomas Pringle, the Scotch South-African settler. He sympathises with the lion and puts Dr. Johnson in its place and wonders why nations keep symbols like lions and eagles and other blood-thirsty creatures.

No. III. Here occur some good remarks on genius. However, the article is notable for some points of view extremely modern and some extremely 'intransigent' "Great geniuses have not been in the habit of ruling the world, because political government has been an easy thing, especially upon the commonplace principle" The mistake of the Whigs has been that "the good of the majority, and the far superior good of the few" have been regarded as being the same thing. Then follows some straight talk to Lord John Russell and to his defender in the past, now Lord Brougham. "Lord Brougham, in accepting a coronet, helped to save the coronets of the Tories". In conclusion, this: "If Napoleon had followed up his victories over corruption with a reign of love . . he would now have been at the top of the world".

These quotations are given to show how irritating Hunt could sometimes be in his later remarks on political and social questions. They are said in passing and not in dead earnest. He had long abandoned the arena of journalistic politics and, in 1833, when so many were stretching out a hand of help it was foolish to rekindle old hatreds. Such remarks may explain why he had to wait/

wait for his pension, until 1847.

No. IV. This is a 'chatty article' suggested by the sight, for the first time, of a steam omnibus.

No. V. This is a better one than III, for here he attacks his enemies the Tories. "The amount of happiness and misery in the world is the same in all ages", argue the Tories. "When Tories resort to philosophy, it is always to recommend some endurance on the part of others".

No. VI. While treating of the points in the abstract, Hunt admits that there are 'flats' in his favourite poet and that he is not to be read for his story. There is a final paragraph, almost worthy of the subject, in which he states anew that he has found consolation in Spenser "When almost everything else pained us". However, most of his article is concerned with answering criticisms upon Spenser.

NOTE. In Tait for February, 1833, there appeared an excellent article on the 1832 edition of the Poems of Leigh Hunt.

TRUE SUN DAILY REVIEW, CONTRIBUTIONS to

from August 16th to December, 26th, 1833.

They have never been reprinted: amount, according to Alexander Ireland, to 400 pp. of his

scrap-book, and were mainly criticisms of new books.

From the selected list given below, it would appear that some of the articles, or at least their subjects, were used for The London Journal of 1834. (q.v.). Hunt employed, for them, the Indicator signature.

SELECTED LIST. Mrs. Jordan; Cruickshank; Drummond of Hawthornden; Tales from Chaucer; Christopher North on (1) The Greek Anthology, and (2) The Greek Poets; Hartley Coleridge's Lives of Northern Worthies; National Education; Galt's Poems; Keightley's Popular Fictions; Burns; D'Israeli's Curiosities of Literature; The Frolics of Puck; Purcell; Teaching of Spelling; Cowden Clarke's Adam the Gardener and Howitt's Book of the Seasons; Rogers's Poems; Galt's Autobiography; Cooper the Novelist; Paul de Kock's The Modern Cymon; Tom Cringle's Log; Victor Hugo's Notre Dame; Parnell and Pomfret - Miss Landon.

It is interesting to find, in the list, Cooper the American novelist, and Victor Hugo. Previously, in The Tatler, he had discussed the latter's "Hernani", without at all knowing the ferment it had caused in Paris.

THE TRUE SUN was started in opposition to the SUN, by Mr. Patrick Grant, a brother-in-law of/

of Lord Glenelg. He sold an estate to obtain capital but, in spite of this, soon found himself in the bankruptcy court. It was started in 1832, and during its first year, had four editors, including Leigh Hunt. It did not last long.

Ireland, quotes from the original announcement of Leigh Hunt's articles. The "Indicators", it says, have "dispensed so many pleasures among mankind, dug up so many fine truths for them, and fought so many patriotic battles - unprofitably, save to the world. We may claim to be pardoned for saying this, and for being proud of the friendly and active alliance of such a hand" Leigh Hunt, himself, is quite short.

"While (in the New Road), I received an invitation to write in the new evening paper called The True Sun. I did so; but nothing of what I wrote has survived, I believe; nor can I meet with the paper anywhere, to ascertain. Perhaps an essay or two originated in its pages, to which I cannot trace it. I was obliged for some time to be carried every morning to the True Sun Office in a hackney-coach. I there became intimate with Lamou Blanchard".

Autobiography. Chapter XXIV, p. 206.

THE/

I. THE INDICATOR, / and / THE COMPANION; / a
 MISCELLANY / for the FIELDS and the FIRE-SIDE. /
 by LEIGH HUNT. / In Two Volumes. / Vol.I. or Vol.

II). London: / Published for Henry Colbourn, / by
 R. Bentley, New Burlington Street, / 1834. //

12^{mo}. $7\frac{1}{8}$ " x $4\frac{1}{4}$ ".

VOL.I. pp X + 320; Vol.II.VIII + 226,

(The Indicator), 229-352, (The Companion), with
 frontispiece to Volume I. of the Hayter portrait.

An Introduction occupies pp. IX-X of the
 first Volume. It is very characteristic.

The Indicator, a series of papers originally
 published in weekly numbers, having been long out
 of print, and repeated calls having been made
 for it among the booksellers, the author has here
 made a selection, comprising the greater portion
 of/

of the articles, and omitting such only as he unwillingly put forth in the hurry of periodical publication, or as seemed otherwise unsuited for present publication, either by the nature of their disquisitions, or from containing commendatory criticisms now rendered superfluous by the reputation of the works criticised.

The Companion, a subsequent publication of the same sort, has been treated in the like manner.

The author has little further to say, by way of advertisement to these pages, except that both the works were written with the same view of inculcating a love of nature and imagination, and of furnishing a sample of the enjoyment which they afford; and he cannot give a better proof of that enjoyment, as far as he was capable of it, than by stating, that both were written during times of great trouble with him, and both helped him to see much of that fair play between his own anxieties and his natural cheerfulness, of which an indestructible belief in the good and the beautiful has rendered him perhaps not undeserving.

London, Dec. 6, 1833.

CONTENTS.

NOTE. The numeral after the Title gives the number of the Indicator (1819-21) Vol. I.

- (1) Difficulty of Finding a Name for a work of this kind. No. I. Oct. 13, 1819.
- (2) A Word on Translation from the Poets. No. I.
- (3) Autumnal Commencement of Fires - Mantel-pieces - Apartments for Study. No. II.
- (4) Acontius's Apple. Entitled in No. II "Acontius and Cydippe, a Love Story in the Antient Writers".
- (5) Godiva. No. III.
- X (6) Pleasant Memories connected with various parts of the Metropolis. No. III.
- X (7) Advice to the Melancholy. Entitled. in No. V, "To any one whom Bad Weather Depresses".
- (8) Charles Brandon, and Mary Queen of France; No. V.
- X (9) On the Household Gods of the Ancients. No. V.
- X (10) Social Genealogy. No. VI.
- (11) Angling. No. VI.
- X (12) Ludicrous Exaggeration. No. VII.
- (13) Gilbert! Gilbert! No. VII.
- X (14) Fatal Mistake of Nervous Disorders for Madness. No. VII.
- X (15) Mists and Fogs. No. VIII with passages from Ossian incorporated from No. IX.
- (16)/

- (16) The Shoemaker of Veyros. No. VIII.
- (17) More News of Ulysses. No. IX has different title.
- X (18) Far Countries. No. IX.
- X (19) A Tale for a Chimney Corner. No. X.
- X (20) Thieves, Ancient and Modern. No. XI, XII & XIII.
- X (21) A Few Thoughts on Sleep. No. XIV.
- X (22) The Fair Revenge. No. XIV.
- (23) Spirit of the Ancient Mythology. No. XV.
- X (24) Getting up on Cold Mornings. XV. 1834. essay ends at "handsomest street in London" and $1\frac{1}{2}$ pp. omitted. See Brimley Johnson's (W.C.) & Ollier's selections.
- X (25) The Old Gentleman. No. XVII.
- (27) (Sic.) Dolphins. XVII; but large part omitted that dealing with Bacchus and the Dolphins.
- (28) Ronald of the Perfect Hand. XVII.
- X (29) A Chapter on Hats. XX.
- X (30) Seamen on Shore. XXIII; but entitled "Lady's Maid - Seaman on Shore". In 1834 essay, the dialogue part omitted. Compare Ollier's or Brimley Johnson's (W.C.) with Symon's Selections.
- X (31) On the Realities of Imagination. XXIV.
- X (32) Deaths of Little Children. XXVI.
- (33) Poetical Anomalies of Shape. XXVI, which has, besides, as conclusion, "The Story of Cyllarus and Hylonome" (See Milford p. 425). Of this translation, Hunt says that he translated it after Dryden and Sandys had given a version, because/

because it "gave us some pleasant moments to do so With regard to the measure (Ballad measure) we have chosen it as the most capable of expressing the alternate laxity and compression, for which Ovid's style is remarkable. We found the heroic couplet hamper us, tending either to too great length or the reverse of it. With the old ballad measure before us, one may do as one pleases; and there is something in it that suits the simplicity of the affections". There is something in what he says; and the translation given reads better as an affecting ballad, than it would have read even in enjambed couplets.

- (34) Spring and Daisies. XXIII without a concluding sentence upon Sacchetti's "Gathering Flowers", and the original followed by a translation. See Milford p. 441 and letter to Dante Gabriel Rossetti under Correspondence.
- (35) May-Day. XXIX.
- (36) Shakespeare's Birth-day. XXX. Which has, also, a short paragraph at end, in which Hunt says that only the happy occasion has made him write instead of compile the whole number (See Brimley Johnson W.C.)
- (37) La Belle Dame sans Mercy XXXI.
- (38) Of Sticks. XXXIII.
- (39) Of the Sight of Shops. XXXIV of which the Dialogue between the Stationer and the Indicator is omitted).
- (40) A Nearer View of the Shops XXXV which is entitled simply. Of the Sight of Shops Second Paper.

VOLUME/

VOLUME II.

- (41) A Word or two more on Sticks. XXXV.
The Correspondent is, of course,
himself.
- (42) The Daughter of Hippocrates. XXXVI.
- (43) The Italian Girl. XXXVII, where it is
entitled "The Venetian Girl".
- X (44) A "Now". XXXVIII.
- (45) The Honourable Mr. Robert Boyle, XXXIX,
which is twice as long and is en-
titled "On the Slow Rise of the Most
Rational Opinions". See Ollier's
Selection.
- X (46) Superfine Breeding. XL.
- X (47) Shaking Hands. XL.
- X (48) On Receiving a Sprig of Laurel from
Vaucluse. XL, which has as conclusion
translation of "Petrarch's Contempla-
tions of Death", reprinted from Exam-
iner 1816, which begins, "Clear, fresh,
and dulcet streams" and is poetry as
well as translation. (See Milford,
p. 440)
- X (49) Coaches. XLVI & XLVII.
- (50) Remarks upon Andrea de Basso's Ode to
a Dead Body. XLVIII, which gives also
origin and translation of the poem,
See Milford, p. 442.
- X (51) Thoughts and Guesses on Human Nature.
XLIX.
- (52) The Hamadryad. XLIX.
- (53) The Nurture of Triptolemus. L.
- X (54) On Commendatory Verses. LI.
- X (55) A Word upon Indexes. LII (Oct. 4th
1820) which is the last article of Vol.
I and is followed by an Index of 3 $\frac{1}{2}$ pp.
the subject-readings of which make in-
teresting reading.
- (56)/

- (56) An Old School Book. LIII or No. I. Oct. 11, 1820.
- X (57) Of Dreams. LIV.
- X (58) A Human Animal, and the other Extreme. LVII.
- (59) Return of Autumn. L.
- (60) The Maid-Servant. LIX. This was a reprint from The Round Table series in The Examiner.
- (61) The Old Lady. LX. Like the above, really a reprint from The Round Table in the Examiner.
- (62) Pulci. LXXV.
- (63) My Books. 'Literary Examiner' July 5 & 12, 1823, (numbered Indicator LXXVII & LXXVIII) In No., 63, some very personal passages are omitted. See Brimley Johnson 1891 or W.C.
- (64) Bees, Butterflies Etc. Examiner 1823.

THE COMPANION. (1828).

- (1) An Earth upon Heaven. April 2.
- (2) Bad Weather. Jan. 16.
- (3) Fine Days in January and February. Jan. 30.
- (4) Walks Home by Night in Bad Weather. Watchmen, Feb. 6.
- (5) Secret of some existing Fashions. Feb. 20, - which gives the whole essay, of which this is concluding portion. The parts upon "Large Bonnets and "A New Want of Gallantry" are omitted.
- (6) Rain out of a Clear Sky. Feb. 20.
- (7)/

- (7) The Mountain of the Two Lovers. Feb. 20
- (8) The True Story of Vertumnus and Pomona.
Feb. 13.
- (9) On the Graces and Anxieties of Pig-Driving. March 26.
- (10) Pantomimes. Jan. 9, 1828.
- (11) Cruelty to Children. May 7.
- (12) Houses on Fire. June 25, entitled "The
Late Fires"; and having a short final
paragraph here omitted.
- (13) A Battle of Ants. Desirableness of draw-
ing a Distinction between Powers common
to other animals, and those peculiar
to man. July 16. which has a note re-
commending Jameson's Philosophical
Journal, here omitted.
- (14) A Walk from Dulwich to Brockham. June
25 and July 23.

II. THE / INDICATOR, / and / THE COMPANION; /
A MISCELLANY for the FIELDS and the FIRE-SIDE. /
By LEIGH HUNT. / in Two Parts. / Part I (or Part
II) / London: / Edward Moxon, Dover Street. /
MDCCCXL. //

8°, 9 $\frac{1}{8}$ " x 6".

Vol. I, i-iv + 1-84; Vol. II, i-iv + 1-94.

This is an exact reprint of No. I (even to the ex-
tent of omitting Essay XXVI of Part I) in double-
columned pages enclosed in lines. The contents of
the Volumes are the same as those of No. I.. The
Volumes/

Volumes are often found bound together and there is also an edition with fine steel engravings, chiefly of landscapes, bound with the two parts of The Seer. A reprint of this is dated 1845, and there were probably other reprints.

CRITICAL REFERENCES.

CRITICAL NOTE. See also under The Indicator (1819-21) and The Companion (1828). This is an excellent selection, made of course by himself especially of the Indicator articles. The Selection from The Companion gives the general essay articles and avoids the Theatrical Criticisms and the longer articles, the longest that on the British Poetesses with Specimens appearing afterwards on Men, Women, and Books.

A comparison with the "Selections by Others" will show how frequently the essays of this collection have been used. Even when editors have gone to the original periodicals, they have usually chosen the essays which Hunt also chooses. It is surprising indeed, in spite of the declarations of Editors that they have resorted to the original articles/

articles, how few the changes made in the 1834 edition are. An attempt has been made to show this in the Contents. What changes there are, are chiefly omissions. Though words in the text have been altered occasionally, this is not the general rule. One has, of course, favourites especially of the Indicator which do not here appear; but one wishes none of those chosen away. Hunt, indeed, a great anthologist, is here equally great in dealing with his own work. The mood of repression, so disastrous to the 1832 Edition of his poems was evidently passing away, though though here he tries to omit references which are too personal. It was an inspiration surely to include My Books from the Literary Examiner. It might otherwise have been forgotten.

LEIGH HUNT'S/ LONDON JOURNAL./ To Assist the inquiring, animate the struggling, and sympathize with all./ Vol.I./ From Wednesday April 2, to Tuesday Dec.30, 1834./ London:/ Published by Henry Hooper, Pall-Mall East;/ and Supplied to Agents in the Country by C. Knight, Ludgate Street./ 1834.//

4^o, 13 $\frac{3}{4}$ "x9", pp.i-ii (Title), + iii-iv.(Contents of Vol.I.), + 1-316 (Nos.1-40). No. 40 has only 4 pp. of text, as No.i-iv were included in it.

Each No. contained eight triple-columned pages, cost three halfpence, and appeared on Wednesday. There was no cover, and the first page had for heading in black type,"Leigh Hunt's"/ London Journal/. This was followed by the motto, as above; and then came date, no. and price.

LEIGHT HUNT'S/ LONDON JOURNAL/ and/ The Printing Machine./ To assist the inquiring, animate the struggling, and sympathize with all./ Vol.II./ From Wednesday January 7 to Thursday Dec.31, 1835./ London:/ Charles Knight 22 Ludgate Street./ 1835.//

4^o, 13 $\frac{3}{4}$ "x9", pp. Title (not counted) + Index, i.-ii.+ pp. 1-460. Same format and price as above, till No.62. Then the Title is "Leigh Hunt's/ London Journal/ and/ The Printing Machine/" This is followed by the motto and Saturday, June 6, 1835. No.62.

Price Twopence.

The/

The Title printed at end of year mentions both journals, though the London Journal alone is given till Wednesday, May 27, 1834. On June 6, there is a combined issue. There, the union of the two publications is announced and discussed. Hunt speaks of 'our 99,000 hosts', which is evidently the circulation of the two. The price, he says, is to be raised to 2d; but the essence of both is to be given for less than half the money. "The London Journal has long desired to be helped and enriched by other regular contributors"; and its Editor will now be assisted in point of time, labour, and materials. None of the best matter of either is to be lost; and both editors will continue work. The Editor of the London Journal will not omit a single contribution of his own; and the Printing-Machine notices are to be confined to the most interesting books and will be briefer. It is regretted, for the old associations of Wednesday with this and other publications of the Editor (e.g. The Indicator), that Saturday is now the day of issue.

A Supplement at three halfpence came to be issued to "make the monthly numbers equal in size" that is when the month had only four issues, a 5th was added. There were nine of these containing 72 pp. for the issues before the union, which were devoted solely to The Streets of the Metropolis. However with/

with the union, they form only 3 or 4 pp. of the new Monthly Supplements, the rest being devoted to a supplement of The Printing Machine, consisting of reviews of books. The paging is now Arabic and is included in that of the usual issues; but supplements of Sept.30 and Oct.31 must have come out together for they are continuous. The Streets of the Metropolis ends with No.30, in the middle of Chapter X. (See The Town.)

"The London Journal" was a miscellany of essays, criticism, and passages from books. . . the note which it had struck was of too aesthetical a nature for cheap readers in those days and, after attaining the size of a goodly folio double volume, it terminated". Autobiog. Chap.xxiv.

The Editor's Address (No.I.) explains more fully his purpose. This is "to supply the lovers of knowledge with an English weekly Paper, similar in point of size and variety, to Chambers' Edinburgh Journal, but with a character a little more southern and literary". . .

"The Journal is to "consist of An Original Paper or Essay every week, from the pen of the Editor of matter combining entertainment with information, selected by him in the course of his reading, both old and new; of a weekly Abstract of some popular or otherwise interesting book, the spirit of which will be/

be given entire, after the fashion of the excellent abridgments in Johnstone's Edinburgh Magazine; and, lastly, of a brief current notice of the Existing State of Poetry, Painting, and Music, and a general sprinkle of Notes, Verses, Miscellaneous Paragraphs, and other helps to pleasant and companionable perusal"

"Pleasure is the business of this Journal: we own it: we love to begin it with the word: it is like commencing the day with sunshine in the room. Pleasure for all who can receive pleasure; consolation and encouragement for the rest: this is our device". "We believe we may call ourselves the father of the present penny and three half-penny literature!"

This immense double folio with its triple-columned pages gives, serially, several of Hunt's later volumes. Launcelot Cross is surely thinking only of the 'essay' articles when he states that his contributions amount to some 80 in all. They must amount to more than three times that number. He is right, however, in speaking of Hunt in this journal as "an immediate descendant of those mighty Anakim, our elder writers"; for it showed "the cyclopaean and encyclopoedian fecundity of our early magazines" and was "a new and lawful Babel". Here are to be found the whole round of Hunt's interests. He drew for it from his past stores of articles and books and

he/gay

he gave the first versions of a number of books which were to some.

I. There were first the essays one of which usually began each issue. Fifty-six of these were afterwards reprinted in The Seer (q.v.). The others are as follows:-

The Address, No.I., April 2, 1834 along with Further Remarks on his Design. Apr. 16. Letters to such of the Lovers of Knowledge as have not had a Classical Education. Letter I. Introduction to a series of Articles on the Great Writers of Greece and Rome.

Apr. 30. To-morrow, the first of May.

May 14. Thoughts in Bed upon Waking and Rising.
An Indicator in Verse.

June 4. On the Genii of the Greeks and Romans.

June 11. On the Genii of Antiquity and the Poets.
(Conclusion of last) (See a Day by the Fire 1870.)

Aug. 6. Some further Remarks upon Goethe with another specimen of him. (He advertises Carlyle's Wilhelm Meister in this and a previous article)

Aug. 27. Windows, Considered from Inside.

Oct.I and 8. Fairies. See a Day by the Fire 1870.

Oct. 22. Genii and Fairies of the East. D.F. 1870.

Nov 12. A New Book worth knowing.

(Simpson's 'Necessity of Popular Education')

Nov. 19. Twilight accused and defended. W.C.P.1873.

Dec. 17. Shakespeare & Christmas, and Mr Landor's new Book.

Dec./

- Dec. 24 Christmas Eve and Christmas Day.
- Feb. 18 1835. A Question to Men of Business.
- Apr. 8 The Satyr of Mythology and the Poets. D.F.
1870
- Apr. 15, 1835: Mr Lendor's Ode to a Friend (i.e. to Joseph Ablett).
- Apr. 22, 29, May 6 and 13. Reprint of 'Criticism of Female Beauty' from New Monthly Mag.
- May 13 Beggar's Lodging-Houses. Sir Thomas Dyot, etc.
- May 20. Chat with the Magazines. Wordsworth's Sonnets.
- May 27 Union of the L.J. with P.M.
- June 6 Pleasure, Pain, and knowledge.
- July 25 'Wit made Easy'; Reprint from N.M.M.
- Aug. 15 A Man introduced to his Ancestors. Reprint from N.M.M.
- Sept. 5 & 12. Conversation of Pope. Reprint from N.M.M.
- { Sept. 19 & 26, Cleanliness, Air, Exercise and Diet.
Octr. 3, 10, 17.
- Oct. 24 & 31. The Present State of the Fine Arts in England.
- Nov. 7 Of the Feelings & Exhibition of Taste.
- II. ROMANCES of REAL LIFE. See under 1843.
- III. The STREETS of the METROPOLIS.
See under The Town.
- IV. The Week. Here he returns to the mood of The Months. (1821) and illustrates the changes in the year with quotations from the poets, from Howitt's Book/

Book of the Seasons, Aiken's Calendar of Nature and Evelyn's Silva. Bird slaughter does not escape his attention. In Vol.II., the Week is illustrated with flowers from the poets.

He also made use of the Literary Pocket-Books in giving The Birthdays of Eminent Men. He sums up their literary and personal characteristics often in terse strong language. When the round of the year had been completed, he began a series of Portraits of Eminent Men, taken from other works. DANTE, Sir Thomas Urquhart, Akenside, Corbet, Milton and Burnett are among those chosen.

V. TABLE TALK. Material resembling that contributed to The Atlas and, like it, used for the volume of 1851 (q.v.) appears.

VI. Some of the subjects which were discussed in a Book for the Corner (1849) appear. For example, there are articles on John Bunce, Peter Wilkins, Thomson's Castle of Indolence, Ledyard's Travels, and Gil Blas.

VII. Material for Imagination and Fancy. Keat's Eve of St. Agnes given in this volume, appeared first in the London Journal. Use was also made of the Specimens of Chaucer.

VIII. Specimens of Celebrated Authors with short remarks. Fine selections from Montaigne, Cowley, Swift, Richter, St.Evremond, Addison, Voiture and others are given.

IX. In the 2nd Volume, there is a reprint of Hazlitt's Characters of Shakespeare's Plays.

X. The numbers abound also in miscellaneous quotations, short and long, from numerous authors. Among these were many of his contemporaries, for example, Carlyle, Landor, Lamb, Morier, Clare, Hugh Miller and Mrs Inchbald.

XI. There were also Contributions from others. Landor's Ode to Joseph Ablett (remodelled) here appears as well as Landor's Lines to Mary Lamb on her brother's death. There is also a poem, entitled Drumwhinn Bridge which was written probably by Carlyle. In No. 81, appears a reprint of Hazlitt's First production written when he was thirteen and taken from the Monthly Repository.

Of contributions of lesser note, are a charming article on Shopping by a lady, articles by a Bookworm, the author of which one has not yet been able to discover. He is, from remarks made, not Hunt himself, though his attitude often resembles his. A correspondent gives a ballad, Betty Bolaine, and there are Sonnets - good Wordsworthian Sonnets, - signed J.C. entitled Edinburgh and Arthur's Seat. His friend, J.W. Dalby, sends 'Lines, written on the anniversary of the London Journal' April 2, 1835.

However, the most outstanding contributor to the Journal, besides Hunt himself, was Egerton Webbe, the son of the musician. He was a young man of/

of great promise and had great classical attainments and some knowledge of philosophy. He was, in a way, Hunt's discovery and the two became close friends and Hunt lamented his early death in a letter to the Morning Chronicle. (See under 1840). To the London Journal, he contributed a series of interesting and original articles, entitled A Few Thoughts on Language and translations of some of Martial's Epigrams, which Hunt refers to in other works.

CRITICAL REFERENCES.

CRITICAL NOTE.

The above details will give the reader some idea of this extraordinary production. Superficially considered the contents resemble those of ~~Journals~~ like John O' London's Weekly of the present day; but when one thinks of the greatness and bulk of the matter, one is astounded at Hunt's industry and rapid powers of production. He gave his readers of his best, wrote and compiled most of the matter himself, and spared no pains in finding out the truth of facts. However, it was too fine to be appreciated by the class for which it was produced and it contained too much pure literary matter and little or nothing that was topical, except new books. He claimed with some justice that he was really the father of penny literature, a pioneer in the education of the masses/

masses through the press. But, the masses wanted more every-day food for the mind, they were interested in inventions, in the materials of civilization and had often to be given the elements of history and geography. Hence the Knights and the Chambers, the Society for the Diffusion of Useful Knowledge, and Lardner's Encyclopaedias had great success, but Hunt had little. For he began at the end, instead of at the beginning and the best of the material of his London Journal is still Caviare to the general. Yet his effort was praiseworthy and earned him the esteem among others of Robert Chambers.

As Essayist, he showed that he had lost none of the old charm and variety of The Indicator and the selection of The Seer became a companion volume to that of 1834.

Another notable characteristic was the way he advocated the claims of his contemporaries. Carlyle was then scarcely known and Hunt by his quotations from Wilhelm Meister, the German Literature and the Burns, along with comment and praise, helped to direct attention to him. He discovered the merits of the style and writings of Hugh Miller, another Scotsman. Disraeli's Revolutionary Epic was also praised.

It was in the London Journal that the beautiful analysis of Charles Lamb appeared, which is not inferior/

inferior in power and has a more intimate note than Pater's well known article. Lamb's claims were also advocated by quotations from his works with comments and Landor's beautiful lines to Mary Lamb, beginning "Comfort thee, O thou Mourner, yet awhile"! were given in the issue of June 13, 1835.

CAPTAIN SWORD and CAPTAIN PEN.

A Poem. 1835, 1839. and 1849.

See Milford, pp. 755, 756, 759, 684-707. and 81.

CRITICAL NOTE. The prose consists in the 1st Edition of the Dedication (p.v.) to Lord Brougham, Advertisement (pp.vii-viii) foot notes and Postscript, containing some remarks on War and Military Statesmen, pp.49-112. In the 3rd Edition, the Dedication is omitted (because Lord Brougham's opinions on war have changed), the Advertisement is the same, and there is added (1) A Few more First Words, occasioned by immediate events, (pp.iii-viii), (signed) Leigh Hunt, Oct.12,1849, (2) Preface to the Present Edition, containing further remarks on the importance of the subject (signed) Leigh Hunt, Kensington, July 17, 1849, ix-xxii. (3) On the Duty of considering the Horrors and the alleged Necessity of War: originally published in a Postscript to the First Edition (only part of the Postscript of 1835 is given & pp.74 & 92 are omitted/

omitted) pp.1-37 and (4) many foot notes, some of them very long, in the text.

One is indebted to Mr Milford for reprinting all this prefatory matter as well as the notes of the 1849 Edition. For Leigh Hunt's is a great indictment against war, eloquently and passionately written. He has taken the trouble to search out some terrible instances and his arguments are quite cogently put. One wonders, then, why it has been forgotten, for it presents a better balanced case than many modern discourses. He even faces the pessimistic view that the amount of good and evil in the world is always the same and, in condemning Wordsworth's famous "Carnage is God's daughter", he exclaims -

"Whatever the Divine Being intends by his permission or use of evil, it becomes us to think the best of it; but not to affirm the appropriation of the particulars to Him under their worst appellation, seeing that He has implanted in us a horror of them, and a wish to do them away".

One was surprised to find that he said so little about War in his Descent of Liberty, when one remembers Lord Byron's glowing indictments in Childe Harold and Don Juan and Shelley's continual condemnations. However, Hunt, as he says, was not a writer whose habit it was to deal in painful subjects/

subjects and in the Autobiography, he tells how he was often overwhelmed by the mere contemplation of some of his details. (See Autobiography Vol.II. pp. 216-18). He wrote the poem from a sense of duty and obeyed the impulse only "with joy because it took the shape of verse". One cannot think so highly of his verse "written in the author's later and more spiritual manner, which experience led him to adopt after quitting the material school of Dryden". It is a too meticulously careful rendering of all the outward manner and devices of Christabel.

WESTMINSTER REVIEW, CONTRIBUTIONS to, all signed by the Indicator hand and written in his characteristic manner.

1837. April, pp.130-164. "Lady Mary Wortley Montagu", Review of Lord Wharncliffe's Letters and Works of Lady M.W.M. (reprinted in Men, Women and Books). He gave as he himself said. "the most complete and regular account of this extraordinary woman" that had yet appeared and discusses her courtship and marriage, the reasons for her being twenty years abroad, her trampling underfoot of the "poor little immortal, Pope and, while sympathetic, is not sparing upon "the license of her tongue and pen". The manners of an age which permitted her to be seized hold of 'like a sack of wheat' and returned
* to/

to the King's levée are also discussed. "Enchanting Lady Mary! . . . thou didst err for want of a little more heart, perhaps for want of finding heart enough in others. . . Loveable thou wert not . . . but admirable thou wert." (How like Carlyle!) This whole last paragraph is a magnificent peroration.

1838. August, pp. 433-461. The Tower of London, occasioned by John Bayley's "History and Antiquities of the Tower, etc." This is undoubtedly his, though not usually mentioned among his works. It is an essay after the pattern of the Town, and abounds in accurate historical detail and personal points of view.

October 1839 pp.102-137, article upon "The Arabian Nights", occasioned by the publications of Lane and others. One wanted to hear Hunt expatiating at length upon one of his favourite books and one was delighted at discovering this. He had previously found fault with the want of flesh and blood in Tennyson's poem. Here he revels in the life depicted in the stories of Sherzerzade. Yet he is scholarly, also, and gives an account of the growth of their popularity which he interestingly connects with the rise of the Romantic Movement and a denial of the proposition that 'as civilization advances poetry necessarily declines? The author of the 'Criticism of Female Beauty' found here a book to his taste with its frequent exclamation, "Praise

be to Him that created such perfection"!

THE/ MONTHLY REPOSITORY/ for/ 1837./

Edited by Leigh Hunt./ Enlarged Series, Vol.I.//

London: / Charles Fox, 67 Paternoster Row;/ and

William Tait, Edinburgh./ 1837//

80, $8\frac{1}{4} \times 5\frac{1}{8}$ "

Each number has 72 pp., usually double-columned,
except for poetry.

The Monthly Repository "was originally a magazine in the Unitarian interest, and contained admirable papers by Mr William Johnson Fox, the present member for Oldham, Mr John Mill, and others; but it appeared, so to speak, in one of the least though most respectable corners of influence, and never obtained the repute it deserved. Nor, if such writers as these failed to counteract the drawback, could it be expected that others would help it better. The author of Orion made the attempt in vain; and so did the last of its editors the present writer, though Landor assisted him. (July 1837 - March, 1838). In this publication, like better things before it, was sunk Blue-Stocking Revels, or The Feast of the Violets". Autobiography Vol.II.p. 220. W.J.Fox, (who was one of the earliest admirers of/

of Browning) had tried to make anti-sectarian, this sectarian medium and handed over his editorship, in June 1836, to R.H.Horne (author of Orion), who continued until June 1837. Hunt then became editor, until the magazine expired in March 1838. He enlarged and brightened it and tried to make it appeal to a larger public, yet failed. The price under his editorship was eighteenpence.

The following are some of Hunt's articles between July and December, 1837. (By an oversight, the issues between January and March, 1838 were not examined).

JULY. Female Sovereigns of England when young. (See M.W.& B.). Inspired by the accession of Queen Victoria and by Miss Strickland, whose book he had probably reviewed in the New Monthly)

Vicissitudes of a Lecture. (See the Seer, part II.)

Blue-Stocking Revels; or The Feast of the Violets. Inscribed to A.M.D. Both Lowndes and Allibone mention a separate issue which no recent investigator has seen. (See Milford pp.176, 713-8, and 755.) It is an amazing freak of fancy in the metre of The Feast of the Poets. It introduces to the Revels, not only the poetesses, but also the novelists, the artists, indeed almost every lady, living or dead who/

who can be, for any reason brought in, including his wife for her sculpture or Shelley and one wonders if he omitted any one at all. Its patronizing tone becomes nauseating and there are vulgarities like the well known one upon Lady Blessington, and this other. -

"But the best of it was, the god's wit so embrac'd
The whole room with its kindness and exquisite
taste,
Every guest seem'd to feel his arm round her own
waist".

One cannot pardon Hunt for this stuff, this 'animal spirits of his' run mad, especially when one remembers his own domestic circumstances. However, it was, perhaps, reaction; perhaps he was buoying up his spirits. In any case, he should not have given himself away before the public. And yet, there are good points and interesting side-issues. Lady Winchelsea receives, in one of the notes, (one is referring to the 1860 edition) very high praise; Joanna Baillie is for him as for Scott, an exalted poetess; and E.B.B. is introduced in 1837, as 'a sister of Tennyson'. The supper reminds one of those of the Regent which he condemned in his Examiner days, and when Apollo in parting, gives and takes 'of the dames an ubiquitous kiss' one is left gasping.

For variants, see Milford.

August/

AUGUST. The Queen ? Hunt.
High and Low Life in Italy. (to be contd.)
Londor.

Of the Sufferings of Truth. Egerton Webbe.
The Death of Marlowe. R.H.Horne.

Announcement of the Retrospective Review,
a section to be devoted to older books. Hunt.

SEPTR: Duchess of St. Albans and Marriages, from
the Stage. Hunt (See M.W.& B.) A develop-
ment of sections of the Town articles of the
London Journal.

Retrospective Review; or Companion to the
Lover of Books.

No.I. Old Books and Bookshops - Randolph's
Orchard - Robbing of Fairies. Hunt.

Short notes on Carlyle's French Revolution
and Talfourd's Letters of Charles Lamb.

? Hunt.

OCTR. Explanation and Retrospection - The Examiner
Twenty Years Ago. Hunt. See under Examiner.

Of Statesmen who have written Verses. (See
M.W. & B.) Hunt.

Another Article of The Town type.

Retrospective Review. No.II. Bookbinding
good and bad. Ethiopics of Hesiodorus. (The
Bookbinding and Hesiodorus of M.W.& B.) Hunt

NOVR. The Queen and the Working Class. Hunt.
(mentioned as his in To the Reader of Dec.)

Hints towards an Essay on the Sufferings of
Truth. By G. H. Lewes

Childbed. A Prose Poem, (See Sketches &
Essays W.C. etc. L.H.1827)

Retrospective Review. No.III. Beneficence
of Bookstalls. "Galatea, or a Treatise on
Politeness". Curious instance of Italian Deli-
cacy of Reproof. Hunt. (See M.W.& B.)

DECR. The Queen, The opening of Parliament, and
the address of the working men on National
Education. ? Hunt.

Inexhaustibility/

Inexhaustibility of the Subject of Christmas.
(See Seer, etc.) Hunt

Note on the Fragment of Simonides. Hunt.

On the alleged Sufferings of Truth. Thornton
Leigh Hunt.

The Walk in the Wood; a Prose Poem by a Little
Boy. Hunt.

(A favourite of the Carlyles.)

Retrospective Review. No.IV. Catalogues of
Cheap Books - Curious final interview of Queen
Anne and the Duchess of Marlborough. Hunt.

Address.

Hunt.

States that each number has been better than the
preceding and promises good fare for the following
year.

CRITICAL REFERENCES.

CRITICAL NOTE. The 'book' articles are the best
and the heavier articles of the Town type show again
the extent of his reading.

NOTES/

"NOTES of a LOVER of BOOKS" to The Monthly Chronicle; /a/ National Journal/ of/ Politics, Literature, Science, and Art./ Vol.II (& III) (1838-39) London, Longman, Orme, Brown, Green and Longmans.

(The Magazine lasted only from 1838 to 1841)

The following are Leigh Hunt's contributions.

NOTES of a LOVER of BOOKS.

- I. Cowley and Thomson pp.337-42 Oct.1838.
- II. Pope, in some Lights in which he is not usually regarded. pp. 429-36. Nov.1838.
- III. Garth, Physicians, and Love Letters. pp.541-46. Dec.1838.
- IV. Love and Will. pp. 56-63. Jan.1839.

Particulars of Steele's 'Lover' - Tragical Termination of an Intrigue in Germany - Reverse of the Feeling that caused it in one of Shakespeare's Sonnets. Good writing proportionate to the writer's faith - Passages from Burns, Ariosto, and Marot - Cases of Suicide and Love-Stories in the newspapers - Love modified by the prevailing Quality of the mind - Charity needed by all.

- V. Social Morality - Suckling and Ben Jonson. pp. 167-172. Feb.1839.

All but the fourth, are given in "Men, Women and Books". (1847). The Fourth appears in A Day by the Fire. (1870) q.v. It begins with an account of Steele's/

Steele's periodical 'The Lover', which was written under the pseudonym of Marmaduke Myrtle and consisted of forty papers, afterwards collected by Tonson.

The second article concluded with the famous Rondeau "Jenny kissed me". A passage, omitted from the beginning of V. is given by Thornton Hunt in the Correspondence Vol.II., pp.327-29. It is on suicide, in continuation of the argument in IV.

CRITICAL NOTE. They are 'Chatty' articles on the temperaments of different men of letters, and the social conditions of their periods. They could all be called 'Social Morality'. He calls for an edition of the rarer works of Steele and is, as usual, very severe upon the arrogance of Ben Jonson. The ease, the fluency, the go-as-you-please procedure of these essays must have been in the mind of Macvey Napier, when, shortly after this, he hinted that, he wanted something more than a 'chatty' article from Hunt for the Edinburgh.

1838. NOTICES of Keats and Shelley by Hunt in S. C. Hall's Book of Gems, Vol.III. Not yet seen. See Milford p.xlix.

THE MUSICAL WORLD. Jan.10 to March 21, 1839, 5 articles, entitled Words for Composers and 3 articles, entitled the Musician's Poetical Companion. These give "selections from the poets/

poets of songs suitable to be set to music, with
 comments". See Brimley Johnson's Bibliography in
 L.H.'s Poems (1891).

(Not yet examined).

THE / ROMANTICIST, / and / NOVELIST'S
 LIBRARY: / The BEST WORKS of the BEST AUTHORS. /
 Vol. I, II, III or IV /. London: / Printed by C.
 Reynell, Little Pulteney Street. / J. Clements,
 Nos. 21 and 22 Little Pulteney Street, Regent Street /
 MDCCCXXXIX.

Vols III and IV have after Authors,
 "Edited by Wm. Hazlitt" and are dated MDCCCXL.

This was a weekly publication in parts of
 16 pp. each. The pages are three-columned and the
 size is 1' $\frac{7}{8}$ " x 9". It contains a vast amount of
 material and each volume numbers 412 pp. (26parts).
 Its aim is to bring the best Romances, Tales, and
 Novels within reach of all in a uniform publication
 and it made a special feature of translations from
 the best Continental Novelists of the day.

THE TALES of HUNT included are,

VOL. I. Nos. 1 - 26.

The Florentine Lovers pp. 46-48
 (The Liberal).

VOL. II. Nos. 27 - 52.

Ronald of the Perfect Hand. 261-262.
 (both the poetry and prose) (The Indi-
 cator No. 28).

The/

The Daughter of Hippocrates. No. 36
349. (The Indicator) No. 39.

Galgano and Madonna Minoccio. 411-12.
(The Indicator) giving with it the
Verses "Oh oranges, sweet oranges".
See Milford p. 489.

VOL. III.

Nos. 53 - 78.

The Adventures of Cephalus and Procris
95-96. (The Indicator) XXVII.

The Nurture of Triptolemus (The Indi-
cator No. 50). 111-12.

The Fair Revenge. (The Indicator) No.
14. 127-28.

VOL. IV.

Nos. 79 - 104.

The Bead Miser (The Indicator) No. IV
138 - 39.

I. HEADS OF THE PEOPLE: / or, /

PORTRAITS of the ENGLISH. / Drawn by

Kenny Meadows. / with original essays

by distinguished writers. / London: /

Robert Tyas, 50 Cheapside. /

MDCCCXL, //

VOL. /

Vol. I, 4°, 9" x 5 $\frac{5}{8}$ ", pp. viii+400, with frontispiece and illustrated title.

There was a second volume issued in 1841, which contained nothing of Hunt's. In the Preface to Vol. I, the object of the work is stated to be serious, for it is to deal with "English faces, and the records of English character". (Compare with it a similar Les Français work which appeared in France, and for which Balzac wrote. (1859).) Hunt contributed two articles; others were contributed by Douglas Jerrold, R.H. Horne, Wm. Howitt, Laman Blanchard, Thackeray and others.

II. A SECOND EDITION appeared in 1846.

Leigh Hunt's articles are :-

I. THE MONTHLY NURSE. Vol. I, pp. 97-104.

See also Essays and Sketches (Ed. Brimley Johnson). World's Classics. A character-sketch, like his 'Old Gentleman' and 'Old Lady', formal but showing keen observation. Mrs Gamp did not make her appearance until 1846 and may have some traits taken from Hunt's sketch.

2. THE OMNIBUS CONDUCTOR. pp. 193-200.

Besides keen observation, this shows a knowledge of London ways and dialect. (Parts of this and of 'The Monthly Nurse' are given in Kent's Selections (1889).) In the same volume appeared "The English Pauper" pp. 345-352 by Thornton Hunt.

I. THE/ DRAMATIC WORKS/ of/ RICHARD BRINSLEY
SHERIDAN./ with/ A BIOGRAPHICAL and CRITICAL
SKETCH./ By LEIGH HUNT./ London;/ Edward
Moxon, Dover Street". MDCCCXL.//

8^o, 9 $\frac{1}{4}$ "x 5 $\frac{7}{8}$ "-, pp.i-xvi+l-154.

A Biographical and Critical Sketch/ of/ Richard
Brinsley Sheridan/ By Leigh Hunt.// occupies pp.
vii-xv. In the text, eight plays are given, the
usual seven and "The Camp".

The Biographical and Critical Sketch has
an opening paragraph omitted in 2nd edition. In
this, the writer states openly that his task^(K) is
somewhat uncongenial. His "sketch must be considered
as arising from necessity of saying something about
him (Sheridan) however short ... than an attempt to
do justice to his fame". Also, the writer is "con-
scious of a want of enthusiasm for the genius of
Sheridan", refers the reader to the Life and Memoirs
in 2 vols. by Thomas Moore, and states that he in-
tends to conclude with the encomium from Hazlitt's
Lectures on the Comic Writers. A paragraph reveal-
ing Leigh Hunt's often foolish frankness.

CRITICAL REFERENCES.

CRITICAL NOTE.

Leigh Hunt is here doing hack-work and not writing which is congenial. He had also, probably, temporarily exhausted the comedy-loving side of his nature by his larger preface for the *Post-Restoration Dramatists*, which appeared the same year. It is, therefore, not, as Ireland says, "a biographical sketch" in his "happiest vein". Besides having little respect for Sheridan, the man, he had little liking for his style of comedy. He fails to see, (through his partiality for Shakespearian and leaning towards Post-Restoration comedy) that Sheridan, in his wit, banter, and style, and avoidance of the sentimental comedy of his own day, returns to the methods of dialogue found in Congreve and Wycherley without appreciating at all their greatness in plot and construction. Hence he scarcely does Sheridan justice and is often perfunctory. Thus he does not rise to the romance of the situation immediately before and after Sheridan's marriage with the sweetest of the Linley nest of nightingales, although it was better than most of the Romances of Real Life which he himself had already written. Nor is he just to Sheridan's motives in the Warren Hastings trial, attributing to him only "a display at somebody's expense without any violent care either for right or wrong". Nor does he see the importance at the beginning/

beginning (vide Mrs Oliphant in E.M.L.) of Sheridan's exercises in wit and letters with Nathaniel Halted; nor, at the end, the effect of the catastrophe of the burning of Drury Lane. How could the author of the 100 Romances miss the tragedy of the red glare on the windows of the Commons and the frenzied departure of the dramatist from the House. Yet, in assessing the work, he praises on the whole, the right things and sees that both Falkland and Captain Absolute have "self-references". The School for Scandal is for him the "very concentration and crystallization of all that is sparkling, clear, and compact, in the materials of prose comedy". . . "yet not one of the characters (is) . . . agreeable". In The Rehearsal, Sheridan is for him most at home, because there is "every call in it upon the powers he abounded in - wit, banter, and style - and none upon his good nature". He mentions, what may be denied by some, "the extreme and constant care with which the plays were elaborated". There is great criticism also in the two following quotations, given here because they are not easily accessible and because they are worthy of the author of Wit and Humour.

(SHERIDAN'S WIT & FIELDING'S)

"Sheridan's wit is more sparkling, but does not go so deep as Fielding's. Neither is it so good-natured. There is little intimation of tenderness in it, or of the habitual consideration of anything/

anything but some jest at somebody's expense

It was not in Sheridan's nature to invent a Parson Adams, or Sir Roger de Coverley; much less to venture upon an heroical character in the shape of a footman".

"The 'great world' of artificial society is a very little world to become intimate with, compared with Shakespeare's. Passions there, like modes, run very much in patterns, and lie on the surface, and folly, which is the object of satire, is by its nature a thing defective, and therefore, sooner read through than the wisdom of the wise, or the universality of nature. A man like Sheridan or Congreve, may very well know all that is to be known in the circles of conventional grace or absurdity, by the time he has spent more than half his life".

If, after this, one may end with a correction, Mrs Malaprop is not a caricature of Mrs Slip-slop, but is an imitation of her lady's-maid-ship, without her lubidinosity. They are both of them, caricatures.

THE SEER;/ or,/ COMMON-PLACES REFRESHED/ By LEIGH
HUNT./ in Two Parts./ Part I./

Love adds a precious seeing to the eye./

Shakespeare./

London:/ Edward Moxon, Dover Street./ MDCCCXL.

8vo/

8vo, 9 $\frac{1}{2}$ " x 6 $\frac{1}{4}$ ", pp. i. viii + 1-88.

(b). Part II. has same title, except date which is MDCCCXLI.

8vo, 9 $\frac{1}{2}$ " x 6 $\frac{1}{4}$ ", pp. i. iv. + 1-80.

These are often found bound together.

2^o Second Edition.

Same Title except "London:/ William Tegg and Co., 85, Queen Street, Cheapside./

MDCCCL.// The text is exactly the same.

3^o. American Edition 1864. (Brimley Johnson).

In the Preface (v.vi.), the author states that the Essays are collected from such of his periodical writings as might furnish another publication similar to The Indicator, and that most of them are from Leigh Hunt's London Journal the remainder being from The Liberal. The Monthly Repository, The Tatler and The Round Table. (See contents) He goes on to say that one of the most delightful recollections of the author's life was that the periodical work (See London Journal 1834-35), from which the collection has been chiefly made, was encouraged by all parties in the spirit in which it was set up

The Preface ends very characteristically
 "(Given at our suburban abode, with a fire on one side of us, and a vine at the window on the other, this/

this 19th day of October, one thousand eight hundred and forty, and in the very green and invincible year of our life, the fifty-sixth,

L.H.")

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NOTE.

L.J. = Leigh Hunt's London Journal (1834-34)

R.T. = The Round Table.

CRITICAL REFERENCES.

CRITICAL NOTE. This is the second of the Selections made by Hunt himself of his typical essays. It is taken chiefly from the London Journal of 1834-35, and proves that he had, after his recovery from the Tatler experience, a second blossoming of Essay-writing, scarcely less fresh, less intimate, or less whimsical than that of The Indicator of 1819-21. (q.v. London Journal, 1834-35).

It was well also to re-print from The Liberal, the two best things he wrote for it. (q.v.) and to end with his wonderfully vivacious essay on the "Inexhaustibility of the Subject of Christmas".

THE / DRAMATIC WORKS /of/ WYCHERLEY, CONGREVE,
VANBRUGH,/ and/ FARQUHAR./ With/ Biographical and
Critical Notices/ by/ Leigh Hunt./ London:/ Edward
Moxon, Dover Street./ MDCCCXL.

8^o, 9" x 6-" pp.i.-ci + 1-668 with portrait of
Wycherley as frontispiece and decorative title-page
containing vignette of Clive Hall, the birth-place
of Wycherley.

There is a Dedication to Thomas Moore "in-
scribed by the Publisher". This is noteworthy, as
it infers. that Hunt must have refused to dedicate
the volume, in his own name, to Moore. The hostility
between the two continued and in the Correspondence
(1862) there is a letter of Hunt's speaking strongly
against the insertion of the poems upon him in Moore's
Collected Works.

Biographical and Critical Notices of Wycher-
ley, Congreve, Vanbrugh, and Farquhar. pp.ix-ci.

A biographical and critical notice of each
is separately given and a general critical estimate
and comparison concludes the long article. Lamb,
"On the artificial Comedy of the Last Century" and
Hazlitt's Chapter from "The English Comic Writers"
are quoted.

The Contents are as follows:-

Wycherley's four plays: Love in a Wood, The Gen-
tleman Dancing-Master, The Country Wife, and The
Plain Dealer.

Congreve/

CONGREVE. Commendatory Verses by Southerne Marsh, Bevil Higgons, Dryden, and Steele.

The Old Bachelor, The Double-Dealer, Love for Love, The Mourning Bridge, The Way of the World, The Judgment of Paris, and Semele.

VANBRUGH. The Relapse, The Provoked Wife, Aesop (Parts I. " II.), The False Friend, The Confederacy, The Mistake, The Country House, A Journey to London.

FARQUHAR. Love and a Bottle, The Constant Couple, Sir Harry Wildair, The Inconstant, The Town Rivals, The Recruiting Officer, The Beaux' Stratagem. II. A New Edition. 1849.

8°, 9" x $6\frac{1}{8}$ ", pp. i-lxxxiv+i-668,

The introductory matter is generally the same, though there are a few alterations. This, or either III. or IV., is the Edition to follow. pp. lxxxii.-iv contain quotations from the Reviews.

III. Edition of 1851 is the same as II.

IV. 1855. Same as II.

CRITICAL NOTICES.

'Athenaeum' Jan. 2 1841.

Jan. 1841. Macaulay's Essay in Edinburgh Review.

CRITICAL NOTE. This work is still authoritative, for its critical biographies. Little attempt, however, was made to give a revised text.

The/

The Mermaid 'Vanbrugh' reproduces the part of Hunt's article, dealing with Vanbrugh, along with valuable notes by its Editor, Mr W.C.Ward, showing how modern research has altered Leigh Hunt's facts. On the whole, the alterations are not many, - a good test of the 1840 editor's accuracy and knowledge of the period. In the text, the alterations made by Hunt on the stage directions and his additions to the dramatis personae (in Caste) are indicated for 3 plays.

In the Mermaid 'Wycherley', Leigh Hunt's Edition of 1849, forms one authority for the text. However, the portion of Macaulay's Essay dealing with Wycherley is given as Introduction.

In the Mermaid 'Congreve', there are references to Hunt in the Introductory matter to each of the plays. However, it gives the account of Congreve in Macaulay's Essay.

The introductory matter shows Hunt's catholicity of taste in letters. He, indeed, recognised in the comedies of the four post-Restoration playwrights, dramas greater for construction and character-drawing, than any that had since appeared. He had strong views, indeed, upon the morality of their works, but, like Lamb, regarded them as creating for its manifestations a kind of fairyland of gallantry and intrigue. Hunt's claim to scholarship is clearly proved by this introduction/

introduction, and it is no mean claim. Macaulay's essay may be, indeed, more brilliant than Hunt's more painstaking, biographies, but one feels that it was written with Hunt's introduction open before him. It gives an erroneous view, then, to think of Hunt's work only as the occasion for Macaulay's essay, especially as that gives an account only of the first two dramatists. Also Macaulay, himself, is too disparaging when he speaks of Hunt's 'light, garrulous, desultory ana; half critical, half biographical" However, one must not quarrel with Macaulay who was then doing Hunt not only the service of making him known to Edinburgh Review readers, but was also finding work for him in the Review itself. Yet one feels it is a pity that Macaulay's essay, largely dependent upon Hunt's for its facts should be continually quoted, while Hunt's essays on the dramatists are almost completely unknown.

NOTICE / of the Late/ Mr EGERTON WEBBE,/ by /
LEIGH HUNT./ Reprinted from the Morning Chronicle//
Brochure, pp. 1-8. $8\frac{7}{10}$ " x $5\frac{5}{16}$ ", Croydon: Printed
by J.M.Langford, High Street.

NOTE. It takes the form of a letter and is dated August 6, 1840. It shows the love and admiration Hunt had for this scholarly contributor to his London Journal and The Monthly Repository. (q.v.)

EDINBURGH REVIEW, ARTICLES IN.

These were four in number as follows:-

- (1) R.B.Peake's "Memoirs of the Colman Family",
Vol.73, 1841, pp.389-424.
- (2) The Rev. John Smith's "Life, Journal and Correspondence of Samuel Pepys, Esq.", Vol.74,
1841, pp.105-27.
- (3) "Madame de Sévigné and her Contemporaries",
Vol.76, 1842, pp.203-36.
- (4) John H.Jesse's "George Selwyn and his Contemporaries" Vol.80, 1844, pp.- 1-42.

Nos. 2 and 3 were reprinted in "Men, Women and Books", Nos. 1 & 4 have never been reprinted, though Charles Kent gives extracts from both in his selection (1889) and Brimley Johnson gave a passage from (1) in his 1891 selection.

I. The Colman article is well worth reprinting for its careful and lively account of the Colmans, and for its sketches of the father, Francis Colman, and his brother-in-law, Pulteney. It is also interesting to read what Hunt says in 1841 of the essays that he imitated as a beginner. They are "an echo of the Spectator, without its seriousness, but singularly terse and pure in style and "of a genuine though sometimes pert vivacity". "Pert vivacity" is a good phrase for some of his own work.

Of/

Of the two plays, Hunt ~~onightly~~ prefers The Clandestine Marriage to the Jealous Wife. They are "at the bottom of the genuine class", below Sheridan and Congreve. The work of George Colman the younger is treated severely. He was among the farce-writers criticised in The Feast of the Poets.

II. Pepys's Diary was still a new book when Hunt wrote this article. He makes some remarks upon Autobiographies and praises Pepys for his frankness. There is a good sketch of his career, which shows some insight into his character. The article, however, is chiefly devoted to the book under review. Was the Tangier Voyage the same as that which roused Hunt against Charles II. and, incidentally, against Sir Walter Scott? See also The Town.

III. This is a most informative article. Hunt admires Madame de Sévigné and gives a good account of her, illustrating his points with copious extracts from her letters. "The moment her name is mentioned we think of the mother who loved her daughter; of the most charming of letter-writers". Hunt was critical of Lady Mary Wortley Montagu and could be severe upon Horace Walpole and Fanny Burney, but here he is enthusiastic.

IV. "Perhaps no individual has ever acquired so general a reputation for mere wit as George Selwyn." Villiers, Duke of Buckingham, Lords Dorset, Rochester/

Rochester, Chesterfield and Hervey, Sir Charles Hanbury, Williams, Bubb Doddington, Sheridan, and Theodore Hook are known for other things, but Selwyn lives for his wit alone. A good account of this remarkable character is given in which the love of gambling in English society of the 18th century is discussed. See also "A Saunter through the West End!"

CRITICAL NOTE.

Those articles are written after the manner of the Town books. In the Correspondence, (1862) I. p.102, one learns that he had been asked by Jeffrey to write articles in 1817. However, nothing seems to have come of this, though Hunt mentions as possible subjects, Fairfax's Tasso, Coleridge's Poems, and a review of Nathan Drake's book upon Shakespeares Life and Character. It is only in 1841 that, through Macaulay's kindness, he becomes an Edinburgh Reviewer and then only for a few years. Napier praises his Colman article, but Hunt spoils his chances by writing long letters to a very busy man. Hunt wishes to spend time over an article on Petrarch and to avoid an hiatus, suggests one on Pepys. He says he will look out for some 'chatty', some 'piquant' subject and adds that the addition made by Napier was quite right and graceful on the part of a Scotsman, though it might not have been so proper for an Englishman to repeat the scandal". This want of tact verging on bad manners leads to a strong reply. Napier is alarmed/

alarmed at his phrase 'chatty', objects to a 'prevalence of colloquial expressions - nay, of some that are positively vulgar' and states that they have 'made me sometimes apprehensive of the durability of our connection'. He ends by asking, for January, an article "in an amusing but gentlemanlike style". This Olympian tone disgruntles Hunt, and Macaulay is called in to throw oil on the troubled waters.

Macaulay sums up the situation by saying that Napier thinks 'your style is too colloquial; and, no doubt, it has a very colloquial character. I wish it to retain that character'. (See Correspondence Vol.II.p.16 seq. and, Trevelyan's Macaulay).

Hunt, indeed, had, in Napier met with one still holding the 18th century scholarly view of style and manner. Dignity of tone and heaviness in matter, however, could scarcely be achieved by one who had, to an extreme, the looser Romantic way of writing. Yet he had when he chose, a way of marshalling masses of facts, and of summing up periods which can be as impressive as Macaulay's method. Good examples of this occur in the Town as well as in the above Review articles, especially that on the Colmans.

1842. THE PALFREY; a Love Story of Old Times. See Milford. pp.62, 684, and 757. There is a Preface of about ten pages of which the first two paragraphs were retained in subsequent editions and are given in Milford (p.684).

In Kensington, "sometimes in the Gardens, sometimes in the quondam Nightingale-lane of Holland House (now partially diverted), I had the pleasure of composing the Palfrey, the scenes of which are partly laid in the place." Autobiography Vol.II.p. 231.

CRITICAL REFERENCES.

CRITICAL NOTE.

The first two paragraphs, which give the sources of the story, show his out-of-the-way learning and accurate scholarship.

The story which is "a variation of one of the most amusing of the old French narrative poems that preceded the time of Chaucer", has its scene shifted from Champagne to "Kensington, Hendon, and their neighbourhoods, . . . out of regard for these remnants of the old woods and associations with them still more grateful". Kensington, he indeed loved next to Hampstead; but there was another reason why in 1842, he should write a tale of its old woods. Southey the Poet Laureate, had for long been physically/

physically and mentally disabled and Leigh Hunt had constituted himself a kind of unofficial Laureate by singing the birthday, the escape from assassination, and the births of the children of the young Queen Victoria. Although it was quite in keeping with his character that he should give such manifestations of supererogatory good will to the throne, there is little doubt that he then had good hopes of becoming the next Laureate. Macaulay in a letter to him as early as 27th March, 1841, had said - "I heard the other day, from one of poor Southey's nephews, that he cannot live many weeks; I really do not see why you might not succeed him". (Correspondence, 1862, p.9, Vol.II.) Broadus, in his Laureateship a Study of the office, etc., (Oxford 1921) is silent here and is wrong over Hunt's wishes in 1850 (See London Journal, 1850).

The Palfrey, then, was another gift unsolicited, to the young queen. She is praised in 'L'Envoy' as one . . . "who loves all peaceful glory,
Therefore laurelled song and story;
Who, as blooming maiden should,
Married blest, with young and good;
And whose zeal for healthy duties
Set on horseback half our beauties".

A copy is also sent to her with an Address and Lord Melbourne, in his reply, describes the poem very well as "a pretty, lively piece" containing "many very quaint and clever passages".

The/

The most important section of the rest of the Preface is upon the style of the poem. It is modelled "to a certain extent upon that of the old English romances and ballads. Its metre is the same "as that of Christabel, four beatings of the time in each (line), of whatever number of syllables it may consist". (This is indeed the case, for the poem is an almost slavish imitation). "Animal spirits" also mark the production which had better be read fast, as it will then sound better.

If the verse is imitative, it is a good example of Hunt's easy, colloquial, vivacious and often elegant style. The story is well told, there is some wit and some humour, and the two old men are clearly differentiated.

ONE HUNDRED ROMANCES of REAL LIFE.

I. ROMANCES of REAL LIFE, appeared first in Leigh Hunt's London Journal (1834-35) in which they formed a weekly feature from the first to the last issue. The text is exactly the same as in volume form, with the following exceptions:-

I. Additional Romances.

(1) In the last issue, is given Romance C I (Gratitude of a Freed Slave) taken from M. Cardonne's Eastern Miscellany), thus showing that the author's sources were still productive of good things and that the Romances would have been continued with the paper.

(2) In issue, No.47, (Feb. 18, 1835) is an unnumbered Romance, "The Origin of Mallet's 'Edwin and Emma' (No.51 in Volume issue). Owing to this omission/

omission another extra Romance occurs. It is numbered LXXXV, and is entitled The Tailor King (from The History of Germany in Lardner's Encyclopaedia.)

II. Additional material occurs :-

(1) In No.4 (April 23, 1834), Here is a quotation from The Times, pointing out the improbability of the incident recorded in Romance, No.I., because the third Duke of Marlborough was then only 19 years old (1758) and so could not be Master General of the Ordnance. A letter is also given which shows that the 2nd Duke died about the time of the letters given in the Romance. (1758-9).

(2) No. xxiv. (Sept.10, 1834) at end of Romance 34, is an exquisite contemporary lampoon upon Frederick, Prince of Wales (son of George II). This is taken from Horace Walpole, by whom it is declared to be the composition of the Hon.Miss Robbs.

"Here/

"Here lies Prince Fred,
 Gone down among the dead.
 Had it been his father,
 We had much rather;
 Had it been his mother,
 Better than any other;
 Had it been her sister, X
 Few would have missed her;
 Had it been the whole generation,
 Ten times better for the nation;
 But since 'tis only Fred,
 There's no more to be said".

This is apposite, as it is interspersed between two Jacobite Romances.

(3) In XXXII. the Journal gives Shenstone's pathetic ballad of Jemmy Dawson.

(4) In the Volume form of Romance XXXV., a divagation from the 'Spectator' story of Conrad the Third is missed out.

(5) At the beginning of Romance XXXVI. it is stated that his chief source, The Lounger's Common-place Book is beginning 'to pump a little dry', but that a correspondent is willing to send some Romances and he has old stores of his own. He asks his readers to help him.

(6) The discourse, Romance of Common-place, precedes No.XL. (Vid. The Seer No.L.)

(7) In No.35 of the Journal (Nov.26, 1834) is given Allan Cunningham's version of ~~the~~ Helen of Kirkconnell', one source of Romance XLIV., 'Adam Fleming and Helena Irving'. Scott's version in the Border/

X Her not his is the reading of the London Journal.

Border Minstrelsy is quoted from, and it is stated that tradition says that the despised lover and murdering villain was Bell of Blacket House, who, according to some accounts, was killed by Fleming himself in the streets of Madrid.

(8) In the Journal, Romance LXXVI., The Shepherd Lord contains a word on Sir Egerton Brydges, and on the name of Brougham. (cf. Wordsworth's 'So 'Song at the Feast of Brougham Castle').

(9) NO.LXXVII. was originally entitled "Sandy Wright and the Pair Orphan". The Journal states that the story is an abridgment of Mr (Hugh) Miller's "Scenes and Legends of the North of Scotland", the source also of NOS.LXXIII and LXXXIV: (Hunt was one of the first to appreciate Hugh Miller).

(10) In beginning of Romance LXXVIII, the Journal states that Madame de Genlis has made an episode of this Romance in her Adelaide and Theodore.

III(11) VARIATIONS IN NUMBERING.

(1) XX of Journal is XIX of Volume form and vice versa.

(2) LI of Journal is LVIII of Volume form; LVI by a misprint numbered LV is LI; LV is the same in both.

(3) The order of the Romances varies from LXXXV to XCIII. LXXXV. of Journal is not given (see under No.I.) and LXXXVI of Journal is LXXXV. and so on/

on, until XCIII of Journal, which is in Volume XCII. XCII & XCIII of Journal are both very short and were given in one issue; Hence, therefore, the next is also numbered XCIII in Journal. This brings the Journal into agreement with Volume.

IV. The Original Preface in The London Journal is as follows:-

"We purpose, under the above head to give, from time to time, a series of those extraordinary real circumstances often found in the history of private individuals, which have been said to shew truth in a stronger light than fiction. We shall abridge, enlarge, or copy them from our authorities as the case may render expedient, with such notes or verbal alterations (facts being scrupulously adhered to), as may serve at once to fit them the better for present perusal, and to appropriate them to our publication".

II, One HUNDRED/ ROMANCES of REAL LIFE;/ Selected and annotated/ by/ LEIGH HUNT/. Comprising Remarkable Historical and Domestic Facts/ Illustrative of Human Nature./ London:/ Whittaker & Co., Ave-Maria Lane./ 1843//

8^o, 9³/₁₆" x 6", pp.VI (Title page, Preface, and contents, unnumbered) + 1-132.

The pages are double-columned and the type is of same size and appearance as that of the London/

London Journal. The first paragraph of the Preface is virtually the same as the preface quoted under I. iv. He adds that his collection is far the most abundant that has been made and mentions his indebtedness to Mrs Charlotte Smith's "Romance of Real Life" in three volumes (which he says is a hasty selection from Guyot de Pitavel's "Causes Célèbres") and to "The Lounger's Common-place Book".

The last paragraph of the Preface, omitted in other editions, is characteristic.

"The selection originally appeared in the Editor's "London Journal" (of 1834-35); but as he was the selector and commentator only, and not the writer of the narratives, he may be allowed, without immodesty, to express his belief that in its present shape it will go into a great many new quarters, and perhaps not be unacceptable to some of the old. A work more fitted to be laid on the table, whether of drawing-room or parlour of hotel or country inn, or to accompany the traveller in coach or postchaise, it might not be easy to conceive: since it unites, in an extreme degree, the advantages of quick and exciting perusal, with lasting and useful interest. From the appearance of its first number it was popular with its periodical readers; but the shape (a folio) was inconvenient for the purposes which it is now hoped it will realise".

III. ONE HUNDRED/ ROMANCES of REAL LIFE/ by
LEIGH HUNT/ London: Hamilton, Adams & Co./
Glasgow; Thomas D. Morison/ 1888//

8⁰, 8 $\frac{1}{4}$ x5 $\frac{1}{2}$, pp.1-2 (Fly-leaf) +3-4 (Title-page
+ 5-6 (Preface) + 7-12 (Contents) + 9 - 316
(Text). (Note curious instance of wrong
numbering) Binding rich medium-blue cloth with
title in gilt on back.

The text is the same as that of 1843; but
the last paragraph of original preface is not given
and the few asterisk notes are wanting. The note
on the source of the Romance originally enclosed in
square brackets is here not so enclosed and forms
part of the text.

IV. The above (No.III) has run through many edi-
tions.

A ninth has the following title-page.

ONE HUNDRED/ ROMANCES of REAL LIFE/ by/
LEIGH HUNT/ author of / "Captain Sword and Captain
Pen", "Men, Women, and Books", "Religion of the
Heart", "The Seer", etc., etc./ Ninth Edition/
London/ Simpkin, Marshall, Hamilton, Kent & Co./
Glasgow: Thomas D. Morison//. (No date; probably
1915) and the following format,

8⁰, 7 $\frac{1}{4}$ "x4 $\frac{7}{8}$ ", pp. 1-12 (same as 1888) + 13-
384.; Binding medium-blue cloth with title
on back in white. Its text is the same
as III.

Here/

Here it may be useful to have a note on
 THE/ LOUNGER'S COMMON-PLACE BOOK/ or/ MISCELLA-
 NEOUS COLLECTIONS,/ in/ History, Criticism, Bio-
 graphy, Poetry, & Romance./ The Third Edition/ In
 three Volumes/ Vol.I. etc.//

Non Omnino ex scriptorum officina sed vitae
 humanae schola./

London:/ Printed by Henry Reynell, 21, Picca-
 dilly,/ For Longman, Hurst, Rees, and Orme, 39, Pa-
 ternoster Row, and /C. Chapple, 66 Pall Mall, and /
 at 30, Southampton-Row, Russell-Square./ 1805//

$8\frac{1}{2} \times 5\frac{3}{16}$ "

Vol.I. 8vo pp.i-viii + 1-424, double columned pp.

Vol.II.8vo pp.i-iv + 1-456 " " "

Vol.III.8vo pp. i.iv.+ 1-430 " " "

(VOL.IV.)

A/ NEW VOLUME/ of the / LOUNGER'S COM-
 MON-PLACE BOOK;/ containing /One Hundred Articles,/ none of which Have been printed in any of the former volumes./

Tantis si nugis populus gaudetur ineptis,/

Quid ^{VETAT} ~~setat~~ et nosmet?/

London:/ Printed by Henry Reynell, 21, Piccadilly,/ For Longman, Hurst, Rees, and Orme, 39, Paternoster Row,/ and C. Chapple, 66 Pall-Mall./ 1807.//

$8\frac{1}{4} \times 5\frac{3}{16}$ "

2 pp. i.iv + 1-252, double-columned pages.

The/

The aims of this 'lounge's encyclopaedia are stated shortly in the preface. They are "to unite the useful with the pleasant", to give "an easy tooth-pick companion for idle, dissipated, forgetful men, who pass their mornings in Hyde Park, the fruit shop, or St. James's-street and who, at the club, would be sorry to appear wholly uninformed on any casual subject of private converse, or public discussion"; to catch ere it perish the trifle of the minute, to give short sketches of men and things, which tho' beneath the dignity of a Biographia, deserve to be recorded, to select from the scene before us, what appeared curious, amusing or applicable, to the purposes of human life; to make a book, which might be perused without injury to morals or taste, is attempted in the following pages". The 3rd edition has been improved and corrected; the preface ends with a patriotic reference to the European War, then being waged, and some verses thereon. The articles are arranged alphabetically. The "Lounge's Common-Place Book" was a mine of information for Hunt. He frequently quotes from it in his periodicals, takes long extracts from it for The Town, and drew from it at least a third of the material for his "Hundred Romances of Real Life" Some of his knowledge of things in general undoubtedly came from it and it may/

may have helped to form some of his views.

It is an instructive and entertaining work, being, in fact, a compendium of useful knowledge for that creature too much neglected by the Victorians and even by our own age who would come by knowledge through easy and pleasant ways. It is well written and, unlike most modern encyclopaedias, most readable. Its point of view is often advanced, which may be due to some study, for material, of D'Alembert and Diderot's great work. Although it does not systematically face all knowledge, from A to Z, it proceeds alphabetically and culls what its author regards as the necessary equipment for a man of fashion in standard information and the tit-bits among the stories and gossip of the past and present. It treats, indeed, of those topics which are useful in discussion or entertaining in talk. It shows what the 18th century average man of education was expected to know, and classical themes form a good percentage of the articles.

However, modern literature is not forgotten and Erasmus Darwin and the Della Crusicans are treated critically. It can give an article on 'Coal' a definition like that of the 'Common Law', can expound the Athanasian Creed, say something of 'Chimney Sweeping/

'Chimney-Sweeping' and a few pages after of 'Cicero'. It tells one 'How to grow Rich' and gives anecdotes upon the 'Soothers of Sorrow'. Unlike the 'high-brow' encyclopaedias it admits thieves and rogues into its Calendar of great men and discusses such eccentric individuals as Orator Henley and George Psalmanazar. Besides, it abounds in sensational tales of Real Life (see the Hundred Romances). It is indeed a volume very useful for the essayist and journalist as well as for the man of leisure. Its compiler was a doctor named Newman. It has somewhat undeservedly sunk into oblivion.

CRITICAL REFERENCES.

CRITICAL NOTE. In the Romances of Real Life, Hunt is a compiler, but a compiler who draws upon his stores of past reading and has little need to search for his immediate purpose. He gave the public those stories that had really appealed to him, and knew, therefore, they would appeal to others. His method is one that all anthologists should follow, for a true anthology, the good selection, is not made for a special publication, but grows slowly in/

in the mind and heart. If the compiler needs happy moments for this skill, those happy moments are employed, not in searching, but in recollecting in tranquillity the happy moments of the past and distinguishing what were the most spontaneous overflows of powerful feelings in his contact with books. Such remarks apply more forcibly to the anthologies of 1844 and 1846, but as the Romances were the first to be published and are needlessly slighted, they are perhaps better said here. Those "crimes, virtues, humours, plots, agonies, heroical sacrifices, mysteries of the most extraordinary description, though taking place in the most ordinary walks of life" and having "over the greater portion of them the greatest of all interests - domestic interests" are as interesting as any 'Decameron' or 'Tales of Imagination and Mystery'; for they are the chief source of all such tales which are best when reality is not over-powered by imagination. When a writer of imagination chooses them, they become entrancing. Those Hundred Romances are then worth recommending 'for their own sakes', as well as for 'the comments that contain some of my best (the author's) reflections'. They are a mine of good things, not yet apparently opened up for our modern short story. Hunt is in them perhaps unconsciously/

unconsciously, a great artist. They are mostly very short and are told straightforwardly with the same kind of condensation as Hardy employs in his Group of Noble Dames.

THE POETICAL WORKS of LEIGH HUNT.

I. (Moxon, 1844) See Milford p.757.

NOTE.

The Preface (pp.iii-x) is much shorter and less pleasantly written than that of 1832. It is, however, like it, very personal, and he is pleased to have in his hands an edition of his own poems in a format resembling that of the 6d volumes of Cooke which he used to devour at school. (See Autobiography). He has, therefore, striven to make the text worthy of such an edition and has made further alterations. To this end, for example, the Story of Rimini has been made more in keeping with history and more exact in its scenery. It has also been "delivered from many weak lines". 'The last canto is completely recast). Captain Sword and Captain Pen, The Feast of the Poets, The Feast of the Violets, and The Legend of Florence are also discussed.

He thinks more of the procession in Captain Sword and Captain Pen, than in Rimini, a curious example of blindness to the merits of his own work.

He does justice to Coleridge. "Since the days of Milton there has been no greater name for pure essential poetry than that of the author of 'Christabel' and 'The Ancient Mariner'".

The source of The Legend of Florence is stated to be a romance of real life found in a periodical Italian publication called the "Florentine Observer". Shelley also had begun a poem on the same subject of which/

which a fragment remains. He is delighted to record that Queen Victoria saw his play twice and expressed her approbation to the manager.

II. THE POETICAL WORKS/ of / LEIGH HUNT/.

with Illustrations./ Ward, Lock and Co.,/

(London and New York; no date, 1883).

8⁰, 7 $\frac{1}{8}$ "x4 $\frac{3}{4}$ ", pp.1-x + i.-288. with illustrations of 1860 edition and eight others.

This is a larger reprint of the 1844 edition and includes the preface.

Ainsworth's Magazine, VOL.VI. July 1844.

pp. 93-94. Short review of Coventry Patmore's Poems.

See under Patmore in Huntiana.

I: IMAGINATION & FANCY;/ or/ SELECTIONS from the English Poets,/ Illustrative of those first Requisites of their Art;/ with markings of the best passages, critical notices/ of the writers,/ And an Essay in answer to the Question/ "What is Poetry"?/ by/ Leigh Hunt./ London:/ Smith, Elder, and Co., 55 Cornhill./ MDCCCXLIV//

12⁰, 7 $\frac{1}{2}$ "x4 $\frac{3}{4}$ ", pp.i.-xii+l-346.

II. Second Edition - same except that after Author's name comes "Second Edition" and date is "MDCCCXLV".

III. Third Edition. 1852.

IV. Cheaper Edition, often reprinted, 1870.

Imagination/

Imagination and Fancy; / or, Selections/ From the English Poets,/ Illustrative of those First Requisites of their art; with markings/ of the best passages, critical notices of the writers,/ and an essay in answer to the question/ "What is Poetry"?/. By Leigh Hunt/. A new edition./ London:/ Smith, Elder, & Co., 15 Water-100 Place./ 1870 etc.//

8⁰, 6 $\frac{1}{16}$ "x4 $\frac{1}{2}$ ", i.-xii.+ 1-316.

V. Reprint in John Murray's Library.

VI. Imagination/ and Fancy/ by/ Leigh Hunt/ with an introduction by/ Edmund Gosse/ Blackie and Son Ltd. London/ (on reverse of Title is "First printed September 1907")

8⁰ 5 $\frac{1}{16}$ " x 4", pp.i-xiv + 1-330.

This is in Red Letter Library series and gives, as frontispiece, the usual Meyer head. The Contents give only the names of the poets treated.

Edmund Gosse's Introduction occupies pp.iii.-xii. In it, he speaks of the work as its author's ripest contribution to criticism and points out that it was not "a forerunner in taste" but "rather summed up & legitimatised in popular form, ^{the} theories and experience of the finest spirits who had flourished during the previous half-century. This is true not of Hunt generally, but only of the volume. "Like Hunt's other works it is rather a series of articles than sustained developments of a single theme". He notes the gap in the selections between Milton and Coleridge, but states with truth, that here for the first time are Coleridge, Shelley/

Shelley, and Keats given proper praise. While, on the whole appreciative, he is apt to slight Hunt, who was at least more widely read than either Hazlitt or Lamb. and who took his ideas, like them, from Wordsworth.

VII. The B.M. has Hunt's own copy (made up of proofs, with two different pagings, and one part of a page (p.145) with the line "Beauty Beyond Expression" cut out.) The correction of proofs seems to be very carefully done and makes for the betterment of the text. The Volume is entitled on back "L.Hunt's Imagination & Fancy. - (Proof Sheets". and bears the book plate of 'E Libris (Joseph Maskell/ Camberwell 1847.) Enclosed in the volume are two notes of Maskell, probably to Hunt, dated, respectively, 'Douglas Tr. of Man./ gives July 1849/ and "Dec.1849". The former ^{gives} a sneering remark of Hazlitt on 'The Ancient Mariner' and defends and moralises on Coleridge; and the latter is a comment on the passage of Hunt on Keats ending with "their own sweetness embalms them". There is also in the Volume a publisher's advertisement slip with quotations from journals praising the volume.

In the Preface, the author states that "this book is intended for all lovers of poetry and the sister arts, but more especially for those of the most poetical sort, and most especially for the youngest and the oldest: for as the former may incline to it for information's/

information's sake, the latter will perhaps not refuse it their good-will for the sake of old favourites". . .

It was suggested by the approbation which the readers of a periodical work (The London Journal of 1834-35) bestowed on some extracts from the poets, commented, and marked with italics, on a principle of co-perusal, as though ~~The~~ Editor were reading the passages in their company". . .

The remarks on The Eve of St. Agnes are repeated from The London Journal. "All the rest of the matter contributed by him is new".

"The object of the book is threefold;- to present the public with some of the finest passages on English poetry. . . . to furnish . . . an account, in an Essay, of the nature and requirements of poetry, . . . and to show . . . what sort of poetry is to be considered as poetry of the most poetical kind. . . . Poetry, therefore, is not here in its compound state. . . but in its element, like an essence distilled".

If the volume succeeds, others, similar to it are promised, e.g. Poetry of Action and Passion (Narrative and Dramatic Poetry), the Poetry of Contemplation, the Poetry of Wit and Humour and the Poetry of Song, or Lyrical Poetry. "These volumes, if he is not mistaken, would present the Public with the only selection, hitherto made, of none but genuine poetry". Of none/

none but geniune poetry". Of those, only Wit and Humour appeared.

George M. Smith (the publisher and creator of the D.N.B.) in an article contributed in the Cornhill (Nov. 1906), giving his reminiscences and entitled In the Early Forties, says that Imagination & Fancy was his 2nd publishing venture (his first being Horne's Spirit of the Age.) As a young man, he was given some capital by his father to start for the firm the publication of new books. Dining one evening with Thomas Powell "a counting-house clerk who dabbled in literature", he found in the drawing-room a MS. which attracted him. "Ah!" said Powell, "that doesn't look worth £40 does it? I advanced £40 to Leigh Hunt on the security of that MS., and I shall never see my money again". However, Smith was so interested that he took it away with him, 'finished reading it before he went to sleep' and bought it for £40 from Powell, the next day. He then found out the author himself and offered him an additional £40 for the copyright. "'You young prince' cried Leigh Hunt in a tone of something like rapture, and the transaction was promptly concluded". Imagination and Fancy was succeeded by Wit and Humour and other books & ^{sprang} there^{up} a delightful friendship between the young publisher and Leigh Hunt.

The Introductory Essay, What is Poetry? which in the original edition occupies 70 pp. has been twice published separately.

I. LEIGH HUNT/ AN ANSWER to the QUESTION
/What is Poetry?/ including/ REMARKS on VERSIFICATION/
Edited by/ Albert S. Cook/ Professor of the English
Language and Literature/ in Yale University/ Boston,
U.S.A./ Published by Ginn & Company/ 1893// (Frequently
reprinted.)

8⁰, 7 $\frac{1}{4}$ "x4 $\frac{3}{4}$ ", pp.i.-vi.+ 1-98.

The text occupies pp.1-74. This is followed
by a Note on the Distinction between Imagination and
Fancy, (pp.75-94), consisting mainly of quotations from
Jean Paul Richter (Vorschule der Aesthetik, Programm
II., §6 and 7, Coleridge (Biog.Lit.chap 4.) Wordsworth
(Preface of 1815-45). There is also an Index of Proper
Names (pp.95-98) and a Preface of two pp. by Professor
Cook (v.vi). Professor Cook has corrected most of the
author's inaccuracies in quotations and has added some
useful foot-notes.

II. In / ENGLISH CRITICAL ESSAYS/ (Nineteen-
th Century)/ Selected and edited by/ Edmund O. Jones/
Humphrey Milford/ (World's Classics. 1916, reprinted
1919, 1920, and 1921.) pp.300-355 has the text alone.

CRITICAL REFERENCES.

CRITICAL/

CRITICAL NOTE.

This is Leigh Hunt's best known volume of criticism. It is deservedly so, although it is rather the late flower of his own experience than "the fruit of Romantic criticism called from Coleridge, Hazlitt, and Lamb". This has been said before, but needs repeating; for although many thoughts are here more finely stated than elsewhere, they are mainly repetitions of former views. One cannot quote here, where the riches are super-abundant, but there is less need, because the volume is very accessible. He is at his best in the essays on Spenser and Coleridge. No extracts are given between Milton and Coleridge and one wonders why Dryden, at least does not appear; and one remembers that this is not an anthology, so much as a loosely constructed treatise on what constitutes the quintessential in poetry and Dryden's lack of imagination and poor fancy explains why he does not appear. It is needless to state that here occurs the famous passage upon De Flores and Middleton's Changeling, which is often regarded as the test of Leigh Hunt's genius for criticism. One remembers also how Professor Saintsbury quotes a sentence from the Coleridge "When you have said such a thing as this of Coleridge, 'Of pure poetry. . . consisting of nothing but its essential self. . . he was the greatest master of his time, you had better stand down. Your critical claim is made out: you may damage but can hardly increase it'".

The poets chosen, it should be said, are Spenser, Marlowe, Shakespeare, Ben Jonson, Beaumont and Fletcher, Middleton, Decker, and Webster, Milton Coleridge, Shelley, and Keats. There is a critical notice on each and selections with notes, which are beautifully written and usually illuminating. One would wish away none of the passages chosen. They all of them, breathe the quintessence of poetry.

The essay, "An Answer to the Question, What is poetry? including Remarks on Versification" is one of Hunt's most closely argued pieces of writing. If he had always written criticism like this, if he had always kept to his theme as he keeps here, one would have heard less about his loose garrulous method and unphilosophical mind. The definition on poetry must have cost him some trouble, as it strives to infer everything. It is indeed comprehensive enough and in a sense sufficient, though, like other definitions of poetry, it does not achieve its end. Some of the thoughts which follow, stated formally, are not clear. He sees clearly, however, that poetic feeling is more or less shared by all; otherwise the poet would have no appeal. Poetry, however, is expression and he answers Wordsworth when he says that he 'knows of no very fine versification unaccompanied with fine poetry' Yet/

Yet the Wordsworthian note is felt all through. He does not manage, because he did not wish, to distinguish between imagination and fancy, two terms the Romantics strove carefully to define. They are not different and fancy but a lighter, more playful manifestation of imagination. Upon imagination itself, he is Aristotelian.

One need not, at this time of day, rate Hunt for his habit of printing in Italics, passages which specially appealed to him. It was provoking and useful only to certain kinds, and not the best kinds of learners. Yet it showed his method of talking, through a book, as if to friends.

THE / FOSTER-BROTHER / A TALE / of /
 THE WAR OF CHIOZZA. / In Three Volumes. / EDITED
 by / LEIGH HUNT. / Vol. I (or II or III) /
 London:/ T.C. Newby. 72 Mortimer Street, Caven-
 dish Square. (no date 1845) written by (Thorn-
 ton Hunt).

12^{mo}, 7⁷/₈ " x 4³/₄".

INTRODUCTION by the EDITOR. pp. I-VI of Vol. I.

NOTE. Thornton Hunt was interested in Italy and knew Mazzini. His father states apologetically that as a veteran he has been asked by the publisher to procure for the volume a speedy attention. He says he is in a delicate position, as the author is his son, who is 'not a new writer, except as a novelist'. He praises his hearty male characters, his highly graphic descriptions and his treatment of the 'graver elements of the passion of love'. He objects to the introduction of Italian idioms and would have preferred less of the history of Venice and more of its private life. The novel rapidly skimmed seems to be interesting. There is a striking peasant girl, Rosa Bardossi, and a gallant Englishman.

- I. WIT AND HUMOUR,/ SELECTED from the ENGLISH
POETS;/ With an ILLUSTRATIVE ESSAY,/ and
CRITICAL COMMENTS./ by/ LEIGH HUNT./ London;/
Smith, Elder & Co., 65, Cornhill/ MDCCCXLVI.//
12^{mo}, 7 $\frac{1}{4}$ " x 4 $\frac{5}{8}$ " pp. 1-xli (V - VIII,
Preface, dated Wimbledon, Sept. 22, 1846)

An Illustrative Essay on Wit and Humour pp.1-72
Selections, with critical notices and notes, from
Chaucer, Shakespeare, Ben Jonson, Beaumont and
Fletcher, Anonymous (The Old and Young Courtier),
Randolph, Suckling, (A Session of the Poets), Brome,
Marvel, Dryden, Philips, (The Splendid Shilling),
Pope, Swift, Green, Goldsmith, Wolcot (i.e. Peter
Pindar)

II. 2nd. Edition, same as above, with date 1852.

III. A cheaper Edition in Smith, Elder & Co's RE-
prints of Standard Works. 1870 and frequently
reprinted.

8^o, 6 $\frac{3}{4}$ " x 4 $\frac{5}{8}$ ", pp.1-Xli+1-332 (Essay,
pp.1-65).

IV. Reprint in John Murray's Library.

In the Preface, he states that he has been
beset by a superabundance of material two-thirds of
which he has been obliged to cast aside. This was
all the more surprising to him, as he also found
himself/

himself "unable to extract a great deal of what is otherwise excellent, on account of the freedom of speech in which almost all the wits have indulged, and which they would in all probability have checked, could they have foreseen the changes of custom in that respect, and the effect it would have in bounding their admission into good company". 'Heaps of admirable passages' were, for this reason omitted, from the works of Beaumont and Fletcher down to Don Juan.

Passages in Italics continue, but the necessity for such a device is decreasing with better education.

CRITICAL REFERENCES.

CRITICAL NOTE.

One striking result of his selection is clearly inferred by Hunt in his Preface, when he says that "some of the best of the writers excelled in prose, often to the far greater advantage of their pleasantry . . . Comedy, indeed, has had comparatively little to say for itself, in verse, even in Shakespeare. Wit and satire, and the observation of common life, want of necessity, the enthusiasm of poetry, and are not impelled by their nature into musical utterance.

Wits and satirists may write verse in order to concentrate their powers and sharpen their effect; but it will/

will never be of any high or inspired order. It will be pipe and tabor music; not that of the organ or the orchestra".

Hunt is here scarcely correct. Wit, especially in some of its older senses - and Hunt's use of the term embraces them - may give one great verse, as is well seen in his own selections from Shakespeare, Butler, and Dryden among others. However, in spite of the great example of ~~Chaucer~~ from whom he gives extracts and the nearly as great example of Burns from whom there is none, the view that prose is the proper medium of humour is well proved by this selection. It is, with the exception mentioned, mainly of wit; for Falstaff cannot at one end, enter into it, nor Tristram Shandy at the other. Hunt, too, in his remarks, both in the essays and throughout the volume, is this time somewhat limited in two directions. He has, first, a little of the eighteenth century scorn of humour and, secondly is somewhat squeamish upon some of its manifestations. This is all the more to be lamented because with his sympathy, almost morbid, and his tenderness, he would have been well suited to discover those humorist passages where according to Coleridge, what is thought in jest, is felt in earnest.

The volume is, then, not so great as 'Imagination and Fancy'. Yet it is exceedingly great, and some of its selections are, unlike those of that volume, much less known. For example, Randolph is given here/

here and one can appreciate 'Fairies Robbing an Orchard' in its context. Suckling's Session of the Poets, which influenced him early in life, is also given. So is Andrew Marvel's Description of Holland and Philips' Splendid Shilling, as well as some good selections from Swift, Green's Spleen and Wolcot's B Bozzy and Piozzi. There is also a full selection, from both Butler and Pope. Only the essays do not ring so true, and the Introductory discourse on Wit and Humour is excellent on Wit, but poor on Humour. Its division of the principal forms of wit could not be much bettered and the examples given are enlivening.

The subject was of course a difficult one, where Hazlitt is sometimes not too satisfactory, where Meredith, another wit rather than a humorist is too far-fetched and allusive, and where Bergson is too much a Latin. Indeed, as far as one's memory goes, an essay by Garnett is one of the best discourses on the subject, though some of Thackeray's thoughts in English Humorists are also excellent. Hunt, at any rate, in his opening passages, gives a fine apparatus, with his quotations from Barrow, Addison, Locke, and others, and his own definition of Wit is all that is to be desired.

I. STORIES/ from the / ITALIAN POETS:/ with/
LIVES of the WRITERS/ by LEIGH HUNT:/ in two volumes/
Vol.I./London:/ Chapman and Hall, 186 Strand./

II.
MDCCCXLVI.

12^{mo}, 7½" x 4½". pp.i.xviii+1-(418) (Vol.I.)

12^{mo} 7½"x4½", pp. i.-vi.+ 516.

The Collation of the First Volume is Fly i.(ii), Title
(iii.-(iv), Dedication

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Dedication to Sir Percy Shelley, Bart., V.(VI.), Pref-
ace vii-xvi. & Contents xvii-xviii. Text 1-388 and
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Title iii-(iv), Contents V,VI. Text 1-474. Appendix
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The DEDICATION to Sir Percy Shelley, Bart. from his 'Father's Friend' is beautifully expressed.

The PREFACE states that the purpose of the Volumes "is, to add to the stock of tales from the Italian writers; to retain as much of the poetry of the originals as it is in the power of the writer's prose to compass; and to furnish careful biographical notices of the authors. The Volumes are, furthermore, interspersed with the most favourite morceaux of the originals, followed sometimes with attempts to versify them; and in the Appendix, for the furtherance of the study of the Italian language, are given entire stories, also in the original, occasionally rendered in like manner". In the case of Dante, an abstract of his whole work is given. In this manner he has endeavoured to alter to suit the severe passion of Dante, the overflowing gaiety and affecting sympathies of/

of Pulci, the romantic and inventive elegance of Boiardo and the great cheerful universality of Ariosto.

There are some remarks upon the position he has taken upon Dante, upon translators from the Italian, and upon the Roman Catholic Church.

II. American Edition, 1st. published by G.P. Putman's Sons. 1848 (not seen)

III. Reprint in "KNICKERBOCKER NUGGETS"-STORIES/ from/ The ITALIAN POETS/ (First Series)/ DANTE ALIGHIERI/ with CRITICAL NOTICES of the life and/GENIUS of the AUTHOR/ by/ LEIGH HUNT/ New York and London/ G.P. Putman's Sons/ The Knickerbocker Press/(no Date, but Publishers' note is signed New York June 1888)

^{vo} 8 , 5 $\frac{1}{2}$ " x $\frac{5}{8}$ ", Fly, Title, Publishers' Note, Contents 8pp. unnumbered, 1-274, giving original dedication pp.1-2 preface (without last par.) pp. 3-12, and Critical Notice upon Dante and the Journeys through Hell, Purgatory and Heaven of the original edition. (pp. 13-274)

In the PUBLISHERS' NOTE, it is promised that "if the public demand warrants they will be well pleased to complete the reissue at an early date, by publishing the TALES from BOIARDO and the metrical versions given in Appendix of 1st. Edition". Evidently/

"Evidently, "public demand" warranted a completion, for this was followed by

IV. STORIES/ from/ The ITALIAN POETS/ (second series) BERNARDO TASSO/ and LUDOVICO GIOVANNI ARIOSTO/ with critical notices of the lives and/ genius of the AUTHORS/ by/ LEIGH HUNT/ New York and London/ S.P. Putnam's Sons/ The KNICKERBOCKER PRESS/ (No date 1889?)

⁰ 8 , 5⁵/₈" x 3⁵/₈" , Fly (unnumbered) Title (1-(11), Contents iii - (iv) x 1 - (260) This gives the Critical Notices of Ariosto, Tasso, and Pulci" along with the Humors of Giants and The Battle of Roncesvalles of the first edition. The two Series came to form Volumes I and II and are beautifully bound in cloth of a flower pattern with dark blue back decorated with gilt line ornamentations.

V. Reprint.

DANTES/ DIVINE COMEDY/ The BOOK and its STORY/ LEIGH HUNT/ London/ George Newnes Limited/ 7-12 Southampton Street/ Strand W.C. (No Date)

⁰ 8 , 6¹/₄" x 4¹/₁₆" , Fly, Title and Contents, (unnumbered) 6pp. x Text 1-218, bound in light-brown cloth cover with/

with designs of heart with a lily growing out of it. This gives the Dante notice and the Journey through Hell, Purgatory and Heaven, of the original edition. There is a frontispiece representing Dante's meeting with Matilda from the painting by L.L. Maignan.

VI. Reprint.

STORIES from the ITALIAN POETS.

ROUTLEDGE.

(not seen)

CRITICAL REFERENCES.

CRITICAL NOTE. The value of this Volume has been slighted through Hunt's rancour towards Dante. Yet the other portions are now recognised by students of Italian literature as real helps to a knowledge of the chivalric poetry of Boiardo, Pulci, Ariosto, and Tasso and the severity towards Dante does not, indeed, make Hunt neglect his poetry: upon Dante as a poet, he is as fine as upon Ariosto and Tasso. However, Dante's intensity does not stir him so much as the fancy, the cheerfulness and the adventures of the chivalric poets. Here he has met with spirits kindred/

kindred to himself and to his own beloved Spenser and he tells their Romances in a fine continuous prose narrative which is one of the best introductions of their works.

The 50 Volumes of the Italiano Parnasso which he purchased when a young man and which were always beside him, even in prison and in Italy, here bear great fruit. The lives are good examples of critical biography. The Appendices discuss some interesting points. (see contents)

I. MEN, WOMEN, and BOOKS;/ A SELECTION *
of SKETCHES, ESSAYS, and CRITICAL MEMOIRS,/ From
his/ Uncollected Prose Writings,/by/ LEIGH HUNT./
In Two Volumes./(Vol.I. or Vol.II.)/London:/ Smith,
Elder and Co., 65, Cornhill/ 1847//

8⁰, 7 $\frac{3}{4}$ " x 4 $\frac{7}{8}$ ", with,(as frontispiece to
Vol.I.), a signed engraving by J.C. Armytage of Leigh
Hunt, aetat. 36, from an unfinished miniature by
Joseph Severn.

Vol.I. pp.1 - XII + 1 - 324. Preface iii-VI

Vol.II. pp. 1 - x + 1 - 358.

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W.C. = Wishing Cap Paper; M.R. = Monthly Repository;
 N.M. = New Monthly; T.M. = Tait's Magazine;
 L. = Liberal; M.C. = Monthly Chronicle;
 C. = Companion; W. = Westminster Review; E.R. =
 Edinburgh Review; A. = Ainsworth's Magazine.

II. 2nd. Edition, 1852. As above.

III. MEN, WOMEN, and BOOKS:/ A SELECTION
 of SKETCHES, ESSAYS, and CRITICAL MEMOIRS,/ From/
 His Uncollected Prose Writings./ By LEIGH HUNT./
 A New Edition/ London:/ Smith, Elder, & Co., 15,
 Waterloo Place./ 1870//

This/

This has been several times reprinted.

(One copy bears date, 1876) in Smith, Elder & Co's
Standard Works.

8⁰, 6 $\frac{3}{4}$ " x 4 $\frac{5}{8}$ ", pp. i-xii + 1-402; Preface
(as in 1st Edition) pp. iii-iv.

In the Preface, which is dated "Kensington,
May 1st., 1847", he states that "the title of this
book, though a peculiar, is not a forced one. The
reader will see that 'Women', upon their own grounds,
form an essential portion of its Contents". He has
"pruned a few passages", but has not altered any-
thing materially, so that new readers must make
allowance to his 'tropical' blood, for the articles
written when young.

CRITICAL NOTE. (See under Magazines, in which
they appeared for special comment upon the separate
articles). The collection as a whole is varied. One
can judge Hunt, here, not only as an essayist, but
as/

as a writer of longer review articles; not only as a lover of books, but as a teller of tales. One will wish away the "Criticism of Female beauty" and the articles on The Arabian Nights or George Selwyn substituted. The Inside of the Omnibus should be compared with the Omnibus Conductor of the Heads of the People.

A JAR OF HONEY FROM MOUNT HYBLA.

1⁰ ARTICLES, I-XII, AINSWORTH'S MAGAZINE.

Jan. - Dec. 1844.

The following gives the differences in text and arrangement of material between these and the volume form. The paging of the 3rd edition, (1883) is followed.

A. = Ainsworth.

T. = Text of Volume.

I. A. Jan. pp. 70-74;

T. pp. 25-33.

II. A. Feb. pp. 161-168

T. pp. 156 (foot) - 161 and pp. 35 (foot)
-middle of 37.

$2\frac{2}{3}$ pp. of A. do not appear in T. in

these, Leigh Hunt answers a 'correspondent of taste'
who/

who has objected to his praise of 'The Gentle Shepherd', because it has a 'barbarous diction', because it has 'no more truth of representation . . . than Pope in his Pastorals and because there are 'no gentle Shepherds in the world. Shepherds' prefer the best beer and baccy to sitting under trees' 'So if we must have falsifications of life let us have them in the style of Fletcher, Jonson, Milton, and the rest'.

Leigh Hunt says that Allan Ramsay cannot compete for a moment with Fletcher and Milton, as far as poetry in the abstract is concerned. He is also far inferior to Theocritus and to the ideal part of the pastoral genius of the Author of 'Aminta'. And yet this does not hinder us from still thinking the 'Gentle Shepherd' "in some respects", the best pastoral that ever was written. As for ideal representations/

representations, he says that "all art is more or less ideal, otherwise it is no longer art, but mimicry or wax-work, and does nothing for us but present our commonplaces over again; but our correspondent does not consider, first, that all classes of life and conditions of nature are capable of ideal treatment, as long as they are capable of fancies and affections". Secondly, "all fancy and affection - the latter, in particular, when it is young, - is full of the ideal, every lover, the homeliest (if he is a lover at all), making a goddess of his mistress, and desiring to express his love, if he could, in a poet's tongue". Lord Woodhouselee has said that The Gentle Shepherd is universally relished and admired by the class whose habits it describes because "it is in unison with their feelings".

Another $1\frac{1}{3}$ pp. of A. (p. 166-7) do not appear in T. This is a passage on Hylas, with a quotation in Greek and English. See Milford p. 401. "And straight he was aware".

III. A. March pp. 234-241. T. pp. 178-197.

IV. A. April. pp. 343-350. T. pp. 37-57, with the addition of quotation from Gay, p. 42.

V. A. May. 454-455. T. pp. 58-70, with a few changes and additions.

VI. A. June, pp. 536-543.
T. pp. 93 (foot) - 106 & pp. 123-128, with many small alterations and additions.

VII/

VII. A. July, pp. 79-86.

T. pp. 129 ("in truth") - 146.

VIII. A. August pp. 176-180. This ends with a topical reference to a festival in honour of Burns to be held on the banks of Doon, (Aug. 6th, 1844), not given in T.

T. pp. 147-156 ("into his eyes")

IX. A. September, pp. 274-280.

T. pp. 162-176.

X. A. October, pp. 307-312.

T. pp. 107-122. Here the opening sections (pp. 107-109 ("dramatize it ourselves")) are greatly expanded.

XI. A. November, pp. 390-395.

This ends with a short paragraph not given in T., but worth reprinting. The Author, had hoped "to conclude this article with a passage or two from an admirable book just published, called "Vestiges of Creation". We earnestly recommend it for its benignity, modesty, and profundity, to all who ever speculate on the origin of themselves and their fellow-creatures and who cannot contemplate the smallest being in the universe without rising into thoughts of the greatest". There was movement on the face of the waters and Leigh Hunt, as usual, felt its influence.

T. pp. 198-210, with slight changes.

XII. A. December, pp. 487-493.

This/

This contains some interesting material, not reprinted in T. His friend, Vincent Novello's Italian Melodies are praised. This is followed by a paragraph on the "Sicilian Musician, Ballini, towards the end of which mention is made of "Young England". Disraeli is hinted at as "our illustrious infantine friend", "his youthfulness being of the Roman sort, which styled a man juvenile till he was five and forty".

Then follows much more important matter, for several young poets are welcomed for the first time. "Coventry Patmore! you who want nothing but experience, and the study of the mechanism of verse, to become equal to the finest poets existing" (Coventry Patmore's early Poems (1844) had been attacked in Blackwood in an article which aimed at the father and the "Cockney" school rather than the son). This praise of young Patmore, then, may have been partly sympathy. However, he goes on to say "May the writer take this opportunity (in accordance with an old habit of recognising new poets, in which it has been his good fortune to prosper) to hail some other names, just now emerging in the poetical horizon; - to wit, Lowell, an American poet of very unusual order; - Jones, author of "Studies of Sensation and Event",

a/

a little excessive at present on the animal side; - and Aubrey de Vere, a poet who, if we mistake not, is the son of a poet. Mr. De Vere has a particular claim on us in this place, from the subject that gives the principal title to his book, - the Search after Proserpine. Among his many noble smaller poems, is one, most noble, on "Coleridge". Here the man of taste capable of judging new arrivals is finely exhibited. Lowell's first important volume had appeared in 1843; Aubrey de Vere had followed The Waldenses (1842) with The Fall of Proserpine (1843); and Ebenezer Jones (1820-60) had in him the essence of poetry and was afterwards praised by Browning and Rossetti.

XII differs materially from T towards the end, in the account of the modern Sicilian poet, Meli. Before the book was published, Leigh Hunt had consulted authorities at the British Museum and had rewritten and expanded his remarks.

A. p. 211-221. (practically the same) then 221 (We cannot close 2310 (nomenclature) new, then 231-235.

ii. A / JAR OF HONEY / FROM / MOUNT HYBLA, /
 by BEIGH HUNT. / Illustrated by Richard
 Doyle / London: Smith, Elder, & CO., 65
 Cornhill. / MDCCCXLVIII.
 2, 8 $\frac{7}{16}$ x 5 $\frac{1}{4}$ " , pp. i Dedication to Horace
 Smith, ii blank, iii-iv, List of Illustra-
 tions designed and drawn on wood by Richard Doyle,
 v-viii, contents, (chaps. i-xii), then "Overflowings of
 the jar", Christmas and Italy i-xxiv, Text, pp. 1-200.

This is a handsome volume.

In the ads. is mentioned a square 8^{vo}
 edition with 25 illustrations. This is No. III.

III. CHEAPER EDITION.

A JAR OF HONEY / ETC. / 1848.

8^o, 7" x 4 $\frac{1}{2}$ ", pp. i-xii + 1-266. This is a re-
 print of No. II with the same illustrations, and an
 additional one, 'The Rape of Proserpine' p. 53.
 'Christmas and Italy' is here numbered with rest of
 the text in arabic numerals.

IV. A NEW EDITION. same as above but
 bearing date 1883 etc. It has been fre-
 quently reprinted. Also reprint in 'John
 Murray's Library'.

CRITICAL REFERENCES.

Note II A. Another copy, evidently intended as a
 Christmas gift-book. It is bound in stiff pasteboard
 and has on front and back a gorgeous design. This
 consists of a purple jar entwined in gilt flowers
 and ivy upon a yellow background. Above and below is
 the title enclosed in a broad rectangular ornamenta-
 tion. The pages are tooled and heavily gilded.

CRITICAL/

CRITICAL NOTE. This is a book hard to sum up, for there are great beauties in it and beautiful criticisms and it breathes on every page the pagan love of beauty of its author. Yet it often cloy, because there is an exotic aroma pervading it. This is so chiefly because, as its author has said of the Honey of his Jar, not much of it can "be eaten without a qualification of its dulcitude with some plainer food" and this plainer food is not present. It is presumably a book about Sicily and its story, a region of Italy Hunt had never visited. The Jar was suggested by the little blue jars, then common in grocer's shops, labelled 'Sicilian Honey'. Such recall Mount Hybla and its bees and so, from the jar, the author makes to issue, not the monster Efreet of his beloved Arabian Nights, but a spirit fair and lovely and of good report; and just as the Efreet begins the Thousand and One Tales, so this spirit begins a series of Tales about Sicily or suggested by Sicily. These include some from Theocritus and other pastoral writers, ancient and modern. Its most important part is that giving a free and easy appreciation of the pastoral and, if the modern reader/

reader cannot for the moment willingly suspend his disbelief in the virtues of this extinct species, he is hopeless. Yet it is not so much the pastoral proper that Hunt appreciates, but chiefly those kinds of it which deal with the homely ideal of country life. Hence Theocritus and Allan Ramsay are highly praised in passages embodying, especially on the latter, great criticism. Tasso, Guarini, Spenser, Ben Jonson, and Fletcher receive their due meed of praise or blame and those poets like William Browne, Cowley, Thomson, Cowper and Burns, who love the country are passed under review. Of other matter the best chapter is that which tells the legend of King Robert of Sicily, but the chapters dealing with Polyphemus and Galatea and the Love-Story of an Earthquake run this hard. There is, in conclusion, an account of the modern Sicilian poet, Meli. In the prefatory essay, which did not appear in Ainsworth, he advocates the study of modern languages chiefly for what amounts to an anticipation of Arnold's European confederation "bound to a joint action and working to a common result".

TOPOGRAPHICAL BOOKS.

I. THE TOWN.

(1). THE WISHING CAP. (q.v.) Papers entitled "A Walk in Covent Garden", 'Piccadilly and the West End', 'A Walk in the City', 'Whitehall', 'St. James's Park', appeared in the Wishing Cap of the Examiner (1824). They were written at Maiano and "contained some germs of a book called The Town." 'Autob. II. ch. XXI p. 153).

(2). 'THE STREETS OF THE METROPOLIS, their MEMORIES and GREAT MEN'. These formed the Monthly supplements of 'Leigh Hunt's London Journal' 1834-5. (q.v.) The Town (3) is simply a reprint with a few changes and additions. Chapters V & VI were originally Chapter V. Chapter VII, Chapter VI, etc. until Chapter XI (which is Chapter X of The London Journal.)

The Supplement ends on the subject of Masques with a quotation from Isaac D'Israeli, not given in the book. (See p. 492. World's Classics Edition, paragraph ending 'skins full of wine'). The rest is additional as is also Chapter XII.

(3)./

NOTE. "The illustrations . . . had the advantage of being engraved by (C.T. Thompson) . . . which still makes the 1st Edition a desirable possession to the amateurs of the wood-block" (Austin Dobson from Introduction to (8)).

(4). THE TOWN; / ITS / MEMORABLE CHARACTERS and EVENTS. / by / LEIGH HUNT / with Forty-Five Illustrations. / A New Edition / London / Smith, Elder & Co., 65, Cornhill / 1859 //.

Small 8^{vo}, 6 $\frac{3}{4}$ " x 4 $\frac{1}{4}$ " pp. i-xii + 1-450.
price 2/6.

This Edition "comprises the entire contents, unabridged, with the Illustrations".

The "Advertisement" is an abridgment of that of 1st Edition. Of this edition frequent reprints bearing different dates have been made, in Smith, Elder & Co's 'Cheap Editions of Standard Works').

In the advertisements, a Library Edition (price 6/-) is announced as in preparation. No trace of this has been found.

(5)./

(5). THE TOWN / A NEW EDITION /
London / Gibbings and Company, Limited. / 18 Bury
Street W.C. / 1893 //

8°, 8 $\frac{9}{16}$ " x 5 $\frac{9}{16}$ ", i-xvi + 1-454.

This has a good Index of places and persons (5 pp.) and the engraving of Leigh Hunt by J.C. Armytage, as frontispiece, besides all the old illustrations and additional portraits. It is bound in blue cloth with the Title in Gilt and Vignettes of St. Paul's and St. James's on front cover.

(6). JAMES HENRY LEIGH HUNT / THE TOWN /
. London / Unit Library, Limited /
Leicester Square. / 1903 //

pp. i-xvi + 1-612 (Text), 613-16 (Notes),
and 617-626 (Index of Places and Persons). 8°,
6 $\frac{1}{2}$ " x 4 $\frac{1}{8}$ ".

The Notes, Index, and a brief account of the origin of the book (p. ii) are additional and were prepared by A.R. Waller. The Advertisement and 2 full-page and 28 text illustrations of the original edition are reproduced. The Volume forms No. 30 of The Unit Library.

(7). THE TOWN / ETC. . . . / with FRONTIS-
PIECE PORTRAIT of the AUTHOR / London / Hutchinson
& Co. / Paternoster Row. 1906.//

This/

This is an exact reprint from the plates of (6) for Hutchinson's Popular Classics with the addition of the Hayter Portrait and a brief note thereon in the brief account of the origin of the book.

8^o. 6 $\frac{5}{8}$ " x 4 $\frac{1}{8}$ ". In red cloth and Red Morocco bindings.

(8). THE TOWN / / EDITED with an INTRODUCTION / and NOTES by AUSTIN DOBSON / Henry Frowde / Oxford University Press / London, New York and Toronto // 1907. pp. i-xx + 1-528; World's Classics, No. 132; Two Editions, 1. Pocket Edition on thin paper and 2. an edition printed on thicker paper (limited), both in several bindings. 16^{vo}, 6" x 4". The thick paper has, for frontispiece, Dr. Johnson's House, No. 8 Bolt Court, Fleet Street from the water-colour by G. Shepherd (1805) and the thin paper, the Hayter Portrait.

Austin Dobson's Introduction (6 $\frac{1}{2}$ pp.) states that Leigh Hunt's delightful qualities "come out in the picturesque literary topography which he may almost be said to have invented, since he certainly did not find it in the Maitlands, or Malcolms, or Pennants, whom he quotes so lavishly. His mode of work is entirely individual. His smiling alchemy/

alchemy makes gold dust of the deposit of the ages, the deserted streets echo once more with the footsteps of their dead-and-gone inhabitants; the air is filled with familiar voices, and every house has its legend or its memories. And with all his decorative fancy, he has one inestimable quality, not always found in those who habitually combine association with imagination; - he is scrupulously exact in his details, and precise in his references to his authorities. When he quotes from memory he tells you so "In a concluding paragraph, The Town as Leigh Hunt knew it, is contrasted with The Town to-day. There are some useful notes at the ends of the chapters, mainly, supplementary.

CRITICAL REFERENCES.

CRITICAL NOTE. The Town is, as Austin Dobson says "essentially a 'chatty' book". In it, streets and buildings gossip of their history and give up records which are richer than those of the Forum in Rome. Here, amid London's central roar, the author sees/

sees the city of the past and the famed dead going and coming as they lived. What an array of characters and episodes this time traveller raises before us with his magic wand! Kings and queens of England, all the great ones in our history and literature and many a lesser spirit who lives on in memory for some virtue or some fault or some peculiarity, like Ogilby 'a bad poet', Beauclerc, the living image of Charles II, Jones and Peters the Regicides, bravely dying. Sometimes the narratives have all the dignity and length of a monograph like those upon Russell and the Rye-House Plot, Wolsey, and Essex; sometimes, a person walks merely across the stage, like vain Beau Fielding. The author is indeed at his best when discussing literary men and players and actors and his most characteristic chapters are those on Drury Lane, Fleet Street, and the Strand. The first is really a history of the plays, playwrights and players from the age of Shakespeare to his own day, and the Restoration period is made living by a practically complete list of the passages upon the theatre and drama from Pepys; and just as Pepys dominates the first, so does Johnson, the second and third, with their full account of the Taverns. Yet Johnson and Pepys and Russell/

Russell and Essex form, after all, but a small portion of the contents; and Donne and Benjamin Franklin, Voltaire and Milton, Tonson the bookseller and Orator Henley, and many another jostle each other, because they happened to live in the same street. And there is also good literary criticism as in the account of Richardson, whose villain of Clarissa may, the author states, have received his name, because Lovelace the poet lived in the novelist's neighbourhood. Again, Dryden's "Ode to St. Cecilia's day" is declared to contain finer things than those in any part of his "Alexander's Feast", though as a whole it is not so striking. There is besides great criticism of Butler, Steele, Congreve, Lee and others.

Nor does the essayist in the author forget the personal touch and there are notes on children's Books, Coats of Arms and Heraldry, Angling, and the relations of Physicians with Literary Men. The matter is considerably increased by numerous quotations, some of them very long but this is part of the design and they are in themselves often entrancingly interesting. The book is, indeed, an olla podrida, but delightful fare for the bookman when/

when he wants a lighter diet. Yet is is no "whipt syllabub", but nutritious food for the mind and heart.

THE OLD COURT SUBURB.

(1). ARTICLES in HOUSEHOLD WORDS. (Aug. 1853-Feb. 1854), "About two thirds of the Contents of these volumes (The Old Court Suburb) made their first appearance in Household Words". Preface to 2nd Edition.

The articles number seven and are as follows:-

- I. LOUNGING THROUGH KENSINGTON.
pp. 533-538 VII. Sat. Aug. 6, 1853.
(Chaps. I, II, & III with some omissions).
- II. GORE HOUSE. VII, Aug. 20th 1853. pp.
589-593 Chap. IV without the account of
Lady Blessington and Count D'Orsay.
- III. KENSINGTON. VIII, Sept. 3. pp. 13-17
Chap. V, Chap. VI without the long quota-
tion from Mr. Sheil, and Chap. VII without
passages referring to Blackmore etc. (pp.
71-77 of 2nd Edition).
- IV. KENSINGTON CHURCH VIII., Nov. 19,
1853. pp. 276-281, Chaps. VIII, Chap. IX
Chap. X (part of).

- V. KENSINGTON WORTHIES, VIII, Dec. 3, 1853,
pp. 325-333. Chap. X (contd.) and Chap.
XI.
- VI. HOLLAND HOUSE. IX., Feb. 18, 1854, pp.
8-15. Chap. XII, XIII, XIV, with
omissions.
- VII. HOLLAND HOUSE. IX, Feb. 25, 1854, pp.
38-42. In Two Chapters, Chapter the
Second. Chap. XVI and XVII.

(2). THE OLD COURT SUBURB; / or, /
MEMORIALS of KENSINGTON, / REGAL, CRITICAL, and
ANECDOTAL. / by / LEIGH HUNT. / in Two Volumes. /
Vol. I. / London: / Hurst and Blackett, Publishers/
Vol. II.
Successors to Henry Colburn, / 15, Great Marlborough
Street. / 1855 //.

Vol. I, 12^{mo} 7 $\frac{3}{4}$ " x 4 $\frac{3}{4}$ ", i-x + 1-306,
Chaps. I-XV, with Vignette on Title-page of The
Palace.

Vol. II., 12^{mo}, 7 $\frac{3}{4}$ " x 4 $\frac{3}{4}$ ", i-vi + 1-288
Chaps. I-IX, with Vignette, on Title-page of Holland
House.

(3). Title-page same as (2), except that,
beneath the Vignette, is "Second Edition, Revised and
Enlarged".

Vol. I. same as above except that pages are
1-314.

Vol. II. same as above except that pages
are 1-292.

This/

This edition has a Preface (iii-iv) stating that the Household Words articles "have been revised and a little increased; and the whole of the chapters from the close of the subject of Holland House, are additional".

Vol. I. The paging is the same as that of first edition, until Chap. XIV, foot of p. 285; and Chap. XV begins (Contrary to the Contents which are the same as those of 1st Ed.) at p. 300.

Vol. II. The paging same as that of 1st Edition until p. 249 where additions occur.

(4). THE OLD COURT SUBURB; / or, /
MEMORIALS of KENSINGTON, / REGAL, CRITICAL,
and ANECDOTAL. / by / LEIGH HUNT. / Third Edition.
London: / Hurst and Blackett, Publishers, / Successors to Henry Colburn, / 13 Great Marlborough Street /
(1860)

8^{vo}, 7 $\frac{1}{4}$ " x 4 $\frac{3}{4}$ ", i-viii + 1-302, Chaps.

I-XXIV.

This has no date and no preface and is a reprint of 2nd Edition. It has been, several times, reprinted, (the later reprints dropping "Successors to Henry Colburn") at first, as Vol X. of Hurst and Blackett's Standard Library

(5). /

(5). (a). THE / OLD COURT / SUBURB: or /
 MEMORIALS of KENSINGTON / REGAL, CRITICAL and
 ANECDOTICAL; / by / the late J.H. LEIGH HUNT ESQ:/
 Edited by Austin Dobson, Esq./ and newly embellished/
 by / Herbert Railton, / Claude Shepperson, and /
 Edmund J. Sullivan / Esq^{rs}. / London: published by/
 Freemantle & Co., at 217 Picadilly W. / 1902. //

(All in elaborate and decorative script).

Vol. I. 8°, 7 $\frac{5}{8}$ " x 5 $\frac{3}{4}$ ", i-xviii + 1-212.

Chaps. I-XIV.

Vol. II. 8°, 7 $\frac{5}{8}$ " x 5 $\frac{3}{4}$ " i-x + 1-208. Chaps.

XV-XXIV.

A superb and profusely illustrated edition bound in green art cloth with impressed designs, having on inner covers design representing Leigh Hunt with the spirits of the Kensington celebrities he has recalled to life. The frontispiece of Vol. I. is an idealised portrait of Leigh Hunt by E.J. Sullivan.

(b). LARGE PAPER FINE ART EDITION OF SAME, limited to 150 numbered copies, each signed, in 1st Vol. by the artists, 8vo, 8 $\frac{5}{8}$ " x 6 $\frac{7}{8}$ " in glossy white vellum binding with title and designs in gilt on front and back of each volume.

Austin Dobson's Introduction (XI-XVIII) is that of a kindred spirit interested in little things/

things as well as great and loving the genius loci of the Suburb. It states that the book was perhaps sketched but not written in Kensington, pictures the author with Time's snows 'upon his pericranium in the protective cape now added to his robe de chambre which gave him the appearance of 'an old French Abbé'. "He is so pleased himself that, in Steele's phrase, it is 'humanity' for his reader to be pleased as well" is an admirable summing-up of this delightful volume almost colloquial in its exuberant way of retailing the gossip of history, always with 'the right association in the right place'. The accuracy of this gossip - an accuracy rendered difficult through illness, but aided by the kindly offices of his son, Vincent, who died before the articles saw the light - is clearly proved by the few corrections in Austin Dobson's notes. An interesting paragraph gives the different aspect of the Old Court Suburb to-day.

CRITICAL REFERENCES.

CRITICAL/

CRITICAL NOTE. This was deservedly the most popular of the topographical books and the model probably of many a gossip account of an old burgh since his time. Substantial fare, - the hard facts of history and literature - is given here transmitted into gold by the essayist's personal alchemy. It is the most representative volume of its class, a class which he may almost be said to have invented. Nearly two-thirds of it is devoted to a gossiping history of Holland House and Kensington Palace and their inhabitants. The accuracy of the facts is proved by the slender amount of mistakes discovered by Austin Dobson. From a book which is so instructive and charming from beginning to end, it is difficult to instance passages and topics of special interest and charm. However, there are two beautiful 'essay' passages, mellow in their thought and perfect in their expression, on Churchyards and on flowers and death and a third which discusses the utility of beauty. Of the outstanding sketches in the book, mention must be made of the sprightly account of John Wilkes, the sympathetic record of Lady Blessington and the Count D'Orsay, the truly tender description of that admirable woman and writer, Mrs. Inchbald, the portrait of Addison late in/

in life, the analysis of Charles James Fox and the cutting depiction of the malicious Lord Hervey with quotations from his memoirs and the play upon his own death. William III and Anne, and the Georges, move before us and their courts and Maids of Honour live again in the accounts of Holland House and Kensington Palace. Nor is Dr. Johnson forgotten and his refusal to expose Elphinstone, the worst translator in the language. There is besides, a fine description of the emigré School to which Sheil and dear Mrs Inchbald went. And Cobbett has an excellent criticism and so has dull Sir Richard Blackmore, and the painter Wilkie. Of modern themes, the Crystal Palace of 1851 and the National Gallery are discussed.

A SAUNTER THROUGH THE WEST END.

- (1). ARTICLES in ATLAS NEWSPAPER (1847)
entitled "STREETS of LONDON" (not seen)

- (2). A SAUNTER / THROUGH THE WEST END /
by LEIGH HUNT/.

"Quacunq; libido est,
Incedo solus"

Horace, - Ser.Lib.
i. 6.

In one Volume. / London: / Hurst and
 Blackett, Publishers, / Successors to Henry Colburn,
 13, Great Marlborough Street./ 1861./ The Right of
 Translation is reserved. // (Posthumous).

8°, 7½" x 4 $\frac{7}{8}$ ", i-x + 1-252. Chaps. I-XIV
 in scarlet red cloth binding.

CRITICAL REFERENCES.

CRITICAL NOTE. The book was published posthumously.
 There is no Preface, and the articles were printed
 as they had appeared in the Atlas of 1847. This is
 most apparent in the two closing chapters, where he
 gives reminiscences of his campaign for Reform
 during the days of the Regency and launches out into
 a tirade against the piracies of American book-
 sellers. The first would probably have been revised
 if he, himself, had prepared the articles for volume
 form; for it contains a personal plea for a pension
 from the state. This is, indeed, as dignified as
 such things can be and contains two characteristic
 sentences:

"Life/

"Life upon the whole, though a severely tried, has been a strenuous and cheerful thing with us" and

"We look upon ourselves as having personally succeeded in the tasks which we set it - namely, the doing some good to the world, and the gaining some portion of repute as a writer".

The second might also have been altered for, in his introductory letter to the American (1857) Edition of his poems, he makes light of the quarrel, chiefly because, as he says in the Book of the Sonnet (1867), Samuel Adams Lee has taken an interest in the Trans-atlantic welfare of his writings. It is, however, better as it is, for it gives shortly the grievances of British authors and holds up to scorn the flattery of American booksellers towards their victims.

The Title well describes with the above two exceptions, the contents; for the author pleasantly recalls to his readers as if during a 'saunter' the associations of the buildings, past and present, of the West End. He begins with Apsley House at Hyde Park Corner and covers the district roughly bounded on the north by Oxford Street (which he leaves alone as he has already treated it in the supplementary/

supplementary articles of The Town given in the London Journal (1850)), on the West by Park Lane, on the South by the Green and St. James's Parks, and on the East, by the Charing Cross Road. This allows him to chat, as he pleases, upon the history of Mayfair, Pall Mall, Piccadilly, Regent Street, The Haymarket, Leicester Square, and all the shorter streets joining them up. He has really more material than in The Old Court Suburb; but the book is shorter and the matter more concisely stated. Among his principal topics are Apsley House and the Duke of Wellington, Piccadilly and its history, Devonshire House and the Cavendishes, Burlington House and Arcade, The Albany, St. James's Church, Park and Tyburn Lanes, Clarendon House and its great founder, Regent Street with a discussion on piazzas, the Opera House with recollections of singers and dancers, The Haymarket Theatre, the Mulberry Gardens, the clubs and gamblers and gambling, and, at the very end, Buckingham Palace and its 'royal inhabitants'. Here he tells again the story of the Colonel of the St. James's Volunteers and of Michael Kelly, the singer (See Autobiography). There are also repetitions of the story of Colonel Blood and Mr. Thynne (see the Hundred Romances) and of Mrs Inchbald and Dr. Warren (See the Old Court Suburb).

Suburb and elsewhere). It is here that one finds another famous description of Lamb's bookshelves (p. 84, see also My Books), the defence of Sterne the man (p. 64), and that of Steele and his Kitty (p. 149). Here also is much good incidental literary criticisms, shortly done, *aperçu* fashion, often in flashes. Some of the subjects are Hazlitt, Madame D'Arblay (for whom and whose works he does not much care) Addison, Arbuthnot's History of John Bull, and Punch, then a newer force than he is for us. The Volume has been long out of print and it would repay some publisher to issue a new edition; for like the other topographical books, it is a classic.

THE TOWN. LONDON JOURNAL (1850-1)

q.v. Chap. I-XIV (in Nos. 1-13) of a new series, in which the subject is continued where The Town left off and the author goes sauntering from Whitehall to Westminster, thus completing the hiatus in his discourses upon London. He is as interesting as in the others; but the articles have never been reprinted.

GENERAL/

GENERAL REMARKS ON THE TOPOGRAPHICAL BOOKS.
AS THE NORTH BRITISH REVIEW.

As the North British Review said in 1860, The Town and its successors are "altogether unapproachable in their kind". They are, indeed, compilations, but compilations of genius, which reveal the many-sided mind of their creator. For they are, indeed, creations, examples of an almost new thing in literature; yet creations of a kind which is often slighted by the student of literature, though known and treasured by his often despised brother, the general reader. They show what can be made of an unlikely subject by style and treatment and put life and blood into the dry bones of the antiquarians whose volumes were so closely studied for their production; They are serious in their way and the amount of time their author spent in diligent drudgery over parish registers and local records made for such accuracy that Austin Dobson, a pleasant master in similar research can, in his notes to two of the volumes, find few errors.

The great charm of such books is that one never knows what to expect, what is coming next.

Antiquarian/

Antiquarian one moment, tragic the next, the writer may, immediately afterwards be telling some rich anecdote of some celebrated character or an even better story of one the world has forgotten. Then may come a great aperçu of aesthetic criticism or an even more wonderful summing-up of a great historical character, as when Hunt says "Pitt was all bone and will; he had not the flesh and blood of Fox". The Merry Monarch may one moment be looking over the wall of Bennett's Gardens to note how his subjects are enjoying their beer, and Gray, with his delicate and thoughtful countenance, may be turning a corner, the next. In the hands of Hunt, such books, written when he had read more than most, are, then, most varied. They are, of course, far above Guide-Books. Perhaps the Volumes of modern times that most resemble Hunt's series are Mr Lucas's 'Wanderer' books. G.S. Street's Ghosts of Piccadilly also has, in spite of its 'nineties' flavour, many resemblances.

I.

I. A BOOK FOR A CORNER;/ or/ SELECTIONS in
 PROSE and VERSE/ From AUTHORS/ the BEST
 SUITED to that MODE of ENJOYMENT;/ with
 COMMENTS on each, and a GENERAL INTRODUCTION/
 by LEIGH HUNT./

Illustrated with eighty wood engravings,
 from designs by / F.W.Hulme and J. Franklin./
 Vol.I. or Vol.II/ London:/ Chapman and Hall,
 186 Strand,/. MDCCCXLIX.//

8^o, 7"x4 $\frac{3}{4}$ ", pp.i.viii (containing Fly-leaf
 Title and Preface (v.vi) and Contents (vii-viii)
 + 1-240.

Page viii. states that "the woodcuts are
 engraved by W.R.Sedgfield and T.Bolton".

VOL.II. pp.i-viii + 1-240.

Bound in chocolate-brown cloth.

II./

II. In one Volume, like III.—1851.

III. TITLE same as above to "Franklin" and then
/TWO VOLUMES in ONE. / London:/ Henry G.
Bohn, York Street, / Covent Garden./

(No date. probably 1855, for British Museum Copy gives Advertisement of Hunt's "Beaumont and Fletcher"). There is a decorative title-page, (with a vignette) preceding the above, and the two volumes are bound in one, though the separate contents are given and the separate pagination is kept. It forms No. 51 of Bohn's Illustrated Library. There is also an edition dated 1858.

CONTENTS OF VOLUME I.

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Preface (Leigh Hunt) V-VI	
Nature of the Present Work, and a Few Remarks on its Readers. (Leigh Hunt).	1
1. Letter to a new-born child. Catherine Talbot.	18
2. The Schoolmistress. Shenstone.	22
3. Grown Schoolboys A Letter. Horace Walpole. George Montagu.	35
4. Ode on Solitude, written at twelve years of age. Pope.	38
5. Sir Bertrand - A Fragment. Dr. Aikin.	40
6./	

NOTE. Leigh Hunt is wrong here, for the fragment is by Miss A.L. Aikin, afterwards Mrs Barbauld.

6.	Robinson Crusoe. The Five points on his History. De Foe.	46
	Crusoe's Meditations and Mode of Life.	49
	He Finds the Print of a Man's Foot on the Shore.	63
	Sees Savages in the Island, and obtains a Servant.	57
7.	Peter Wilkin's Discovery of the Flying Woman. Robert Pultock.	68
8.	Gil Blas and the Parasite. Le Sage.	93
9.	Ludovico in the Haunted Chamber. From the "Mysteries of Udolpho". Mrs. Radcliffe.	103
10.	The Warning. From the novel of "Nature and Art". Mrs. Inchbald.	129
11.	John Bunce - Thomas Amory.	139
12.	Delights of Books of Travel.	153
	Wandering Tartars and their Chief Zagatai, in the Thirteenth Century William de Rubruquis.	158
	Passage of the Desert of Lop, Marco Polo.	169
	Kubla Khan	171
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	Kubla Khan's Person and State, Marco Polo.	176
	Friar Oderic's Rich Man who was fed by the Fifty Virgins.	179
	Of the Old Man of the Mountain	179
	How Prester John burnt up his Enemy's men and Horses.	181
	Praise of Women. Iedyard.	183
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	First/	

First Sight of the Niger. Mungo Park	PAGE 189
Kindness of a Woman to Him, and a Song over his Distress. Mungo Park.	190
He Passes a Lion. Mungo Park.	192
Narrow Escape from another Lion. Mungo Park.	194
Moss in the Desert. Mungo Park.	195
A Shipwreck, a Sea Voyage, and an Adventure by the Way.	199
Shipwreck of a Spanish Vessel. Cyrus Redding.	200
A Sea Voyage, and Adventure by the Way. Cook.	203
Business, Books, and Amusement.	229
(Passages from his Autobiography, William Hutton.)	

CONTENTS OF VOLUME II.

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I. Against Inconsistency in our Expec- tations. Mrs. Barbauld.	1
II. The Enchantments of the Wizard In- dolence, and Exploits of the Knight Sir Industry. From the "Castle of In- dolence" Thomson.	9
III. Stories (now first collected from the "Tatler" "Spectator" and "Guardian") Sir Richard Steele.	39
Valentine and Unnion	43
The Fire	44
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The Shipwreck	49
The Alchemists	51
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The Clubs of Steele and Goldsmith	62
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Five Letters. Gray.	120
Advantages of Cultivating a Taste for Pictures. By Jon. Richardson	131
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Sir Roger de Coverley. From the "Spectator" Addison.	154
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His Behaviour in Church on a Sunday.	159
Sir Roger and the Gipsies.	163
His Visit to the Tombs in Westminster Abbey.	167
Manners of the French Colonel Pinckney	172
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Thoughts on a Garden. From a letter to Evelyn. Cowley.	188
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Petition for an Absolute Retreat. Lady Winchelsea.	199
An Old Country House and an Old Lady. From the "Lounger". Mackenzie	203
Love of the Country in the Decline of Life. From the same.	209
Two Sonnets, and an Inscription on a Spring. Thomas Warton.	216
Inscription over a Calm and Clear Spring.	217
Written in a Blank Leaf of Dugdale's "Monasticon"	217
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Descriptions of Night. From the Notes to Ossian. Macpherson.	219
Retirement and Death of a Statesman. From "Memoirs of the Right Honourable Charles James Fox". Trotter.	226
Elegy in a Country Churchyard. Gray.	234

In its Preface, A Book for a Corner, is described as "a collection of passages from such authors as retain, if not the highest, yet the most friendly and as it were domestic hold upon us during life, and sympathize with us through all portions of it. Hence the first extract is a Letter addressed to an Infant, the last the Elegy in the Churchyard, and the intermediate ones have something of an analogous reference, to the successive stages/

stages of existence. It is therefore intended to be read by intelligent persons of all times of life".

In the Introduction, - Nature of the Present Work and a few Remarks on its Readers, - which is one of his beautiful and really personal essays, he explains his purpose more fully. "Mankind", he says "Are the creatures of books, as well as of other circumstances"; and the volume gives "Favourite passages, not out of the authors we most admired, but those whom we most loved . . . What we desired was not an excitement, but a balm". Thus Shakespeare is not suitable because of his "infinite agitation of wit". His publishers somewhat changed his purpose in asking for a larger selection and so he has made it one which should recall all periods of life. In conclusion, he describes the only true reader as the bookman on whom no writing is lost, to whom all books, all knowledge, all experience is interesting, because he is a "thorough human being". He puts up with difference of opinion, by reason of his own very difference; because his difference is a right claimed by him in the spirit of universal allowance, and not a privilege arrogated by conceit". Such a bookman 'can make something out of books for which/

which he has no predilection'. He is the person to whom the volume will most appeal. Leigh Hunt was, indeed, such a bookman.

In the volume, Leigh Hunt made use of material previously given. Shenstone, Peter Wilkins, John Bunce, Rubruquis, Mungo Park, and others of larger fame, had already been treated in The London Journal of 1834-35 (q.v.)

CRITICAL REFERENCES.

CRITICAL NOTE. A Book for a Corner is a most entrancing anthology and one breathing the author's personality and delight in books. It deserves to be reprinted as it is, both for its selections and for its biographical and critical remarks. Its peculiar aroma cannot be otherwise appreciated. It is invaluable for giving certain passages, not elsewhere often quoted, e.g. The Warning by Mrs. Inchbald, the Travel passages, (especially those from Mungo Park) Mrs. Barbauld's Against Inconsistency in our Expectations, the powerful scene from Count Fathom, (a novel universally disliked), and Advantages/

Advantages of Cultivating a Taste for Pictures

(from Jonathan Richardson, our earliest art critic)

The well known extracts are interesting because of the remarks which accompany them. They reveal more clearly than elsewhere the width of his knowledge of books, the power to say the essential thing, and the taste to put the finger on the great and characteristic passage. Some of the criticisms are repetitions of views found elsewhere in his works; as. for example, those on Pultock's Peter Wilkins and Amory's John Buncle interesting though not great books, which Hunt has the merit, along with Hazlitt and Lamb, of making known.

Others, like those on Shenstone's School-mistress, Thomson's Castle of Indolence, Defoe and Robinson Crusoe, Gil Blas and Steele can scarcely be excelled. There is a good note on Ossian. Jonathan Richardson is compared with Sir Joshua and Hazlitt and the "Oxford Graduate" (Ruskin) is not forgotten. He gives cogent reasons (which we may or may not endorse) for placing Gray first among letter-writers. Indeed, for its invaluable criticisms, this almost forgotten and odd anthology should be read along with Imagination and Fancy and Wit and Humour.

LEIGH HUNT'S JOURNAL; / A MISCELLANY /
for the CULTIVATION of / THE MEMORABLE, THE PRO-
GRESSIVE, and the BEAUTIFUL//

Nos. I-XVII, Saturday, Dec. 7, 1850 -
Saturday, March 29, 1851. Price $1\frac{1}{2}^d$. 16 double-
columned pp. $9\frac{15}{16}$ " x $6\frac{13}{16}$ " .

"Published at the Office, 300, Strand.
Printed by Stewart & Murray, Old Bailey, London".

"Towards the close of 1849, a proposition was made to me for the revival, in another form, of the London Journal, which had been published under my name. It was revived accordingly, and had to boast of contributions from distinguished friends; but it failed - partly, perhaps, from want of accordance with other pens concerned; but chiefly from the smallness of the means which the proposers had thought sufficient for its establishment".

Autobiography. Chap. XXVI.

It was "jointly edited by Leigh Hunt and John Stores Smith, a young Manchester man, the author of a book on Mirabeau and of a volume of Essays entitled Social Aspects". Roger Ingpen's Edition of Autobiography Vol. II p. 244.

"We are about the size of Household Words"

Leigh Hunt to Wm. Allingham, 22, XI, 1850.

The/

The features, indeed, closely resembled those of the more famous journal of 1834-35. They comprised a continuation of The Town (q.v.) (Chap. I-XI) from Whitehall to Westminster, original poems (never afterwards published) , original essays (with which he decided to begin his paper as in the older Journal (at the 9th no.) Extracts from New Books (New Books Speaking for Themselves) with a more rapid survey of them without continuations into other numbers, Table-Talk and Quotations. There are, however no Birthdays of Famous Men and no column on the month.

Among the original poems are notable contributions from Walter Savage Landor. (See Correspondence for discussion on titles).

These include the following "Poematti":-

- NO. I. (1) On a Lady's Surprise at my Ignorance of Botany. "Instead of idling half my hours").
- (2) To the Countess de Molande on her going to Paris. "Again to Paris? Far Remain"
- (3) Love and Age.
"Love flies with bow unstrung".
- NO. IX. (4) To Louisine at Paris.
- (5) To a Green Lizard called Ramorind.
- (6) To a Lyric Poet.
- NO. XI (7) Remonstrance and Reply.
- NO. XIII (8) Reproof of Thanks.
- NO/

NO. XVI. (9) Nil Admirari.

NO. XVII. (10) To the Conqueror of Scinde.

Here are also found a few poems by others, including pieces by R.H. Horne, Wm. Allingham, and Vincent Leigh Hunt's Sonnet, The Deformed Child.

The prose consists of three pieces "from a Waste-paper Bag of Thomas Carlyle", Two Hundred and Fifty Years Ago.

Their subject is Duelling, with three episodes,

- I. Holles of Houghton.
- II. Croydon Races.
- III. Sir Thomas Dutton and Sir Hatten Cheek.

See Miscellaneous Essays, Vol. 7, pp. 111-122.

The most notable of Leigh Hunt's own contributions besides the continuation of The Town, are

- (1) Lover's Amazements, the complete play, (See Poems, 1857 & 1923).
- (2) The Bull-Fight, a short story under the heading The Weekly Novelist, (which has also contributions from R.H. Horne, Charles Ollier, Edmund Ollier, Wm. Allingham and others).
- (3) The Murdered Pump, a story of a Winter's Night. (a dramatic sketch).
- (4) Essays entitled The Charterhouse, Critics and Contemporaries, and Desirableness of a Knowledge of One Another among the Unvulgar of all Classes.
- (5) A few translations.

Under/

Under Talk of the Week of No. I, occurs the following interesting statement on Tennyson and the Laureateship. The editor "has particular reasons for wishing to give his opinion on a subject in his own person and his opinion is that if the Office in future is really to be bestowed on the highest degree of poetical merit, and on that only, then Mr. Alfred Tennyson is entitled to it above any other man in the kingdom; since of all living poets he is the most gifted with the sovereign poetical faculty, Imagination". This should be sufficient to prove that in 1850 Leigh Hunt, whatever his public might say, had no desire for the laureateship.

CRITICAL REFERENCES.

CRITICAL NOTE. The 1850-51 Journal wants the gusto of the 1834-35 and is not so pervaded by his peculiar tone. Yet the temper is the same though subdued, and its aim "the cultivation of a spirit of cheerfulness, reasonableness, and peace" was less novel/

novel than in the former year, (for Bright and Cobden were speaking and preparations were being made for the Great Exhibition). Although he began with the support of Carlyle and Landor and had "Business men on his side", it met - this, the last of his own journals - with the fate of all the others.

READINGS for RAILWAYS:/ or,/ ANECDOTES and OTHER
 SHORT STORIES,/ REFLECTIONS, MAXIMS, CHARACTERISTICS,
 PASSAGES/ of WIT, HUMOUR, and POETRY; etc.,/ together
 with points of /Information on Matters of General In-
 terest./ Collected in the Course of his own reading./
 by" LEIGH HUNT./ London:/ C. Gilpin, 5, Bishopsgate
 Street, Without. (No date - 1849 or 1850 - Preface is
 signed Kensington, Dec.1st, 1849).

6⁰, 6"x4", pp.1-vi.(not counting title) + 1-136 in
 in gray stiff boards.

CRITICAL REFERENCES.

CRITICAL NOTE.

There is no mention of this compilation in the
Autobiography; but it may have been another venture,
 like the earlier Pocket-Books, to acquire a 'property'
 in something annual. He promises, at the end of the
 preface, to issue others for the year or half year, if
 this is successful. He says he is displeased with most
 books for travellers and proceeds to give one made up
 of briefer passages on all subjects, 'not excluding
 railways'. The passages he chooses have all been 'mar-
 'marked' for his own pleasure, in the course of his
 reading.

The little book is a queer mixture of subjects
 of interest. A few continuous selections, taken at
 random/

random are as follows:- The Central Electric Telegraph Office - Good Manners (Swift) - Patent Electric Light - Laughter (Pope) - The "Murther out" respecting Green Tea - Joke from Massachusetts Journal - Air and Water in Towns - Self-Knowledge and the Knowledge of others - A Rival to Chloroform - Slanderers (Ben Jonson) - Fortune reduced to her True Rank (Nabb) - Cheerful Aspirations (Chapman) - Drinkers (Randolph) - Death of a Large Elephant at Liverpool - quotation from Whichcote.

I.

THE/ AUTOBIOGRAPHY/ of/ LEIGH HUNT;/ with/ REMINISCENCES/ of friends and contemporaries./

"Most men, when drawn to speak about themselves
Are moved by little and little to say more
Than they first dreamt; until at last they
blush,
And can but hope to find secret excuse
In the self-knowledge of their auditors"

WALTER SCOTT'S Old Play.

In Three Volumes./ VOL.I. (or II or III)/ London:/

Smith, Elder and Co., 65, Cornhill./ 1850.

8°, 7 $\frac{3}{4}$ "x4 $\frac{7}{8}$ ", in light green ornamental binding.

Vol.I. pp.i-xii + 1-312 with Bowyer portrait. (aetat. 17) and signature; Preface v-xi; Contents pp.xiii-xv. (Ch.I-VIII); errata to the 3 Vols.xvi.

VOL.II. pp. i-viii +1-334 with portrait (aetat. 36) by Severn; Contents pp.v-viii (Chs.IX-XVIII).

VOL.III., pp.i-viii+1-328 with portrait (signed), (aetat./

(aetat. 66) by W.F. Williams; Contents, pp.v-viii (Ch. xix-xix-xxv); Appendix, consisting of Letters of Thomas Moore and Shelley, of which the latter are those in The Lord Byron (1828) pp.287-322; Index, 323-328.

Reprinted 1852.

II. 2nd EDITION.

THE/ AUTOBIOGRAPHY/ of/ LEIGH HUNT./ (Quot. as in 1st Ed.) A New Edition, revised by the author;/ with further Revision, and an Introduction,/ by his eldest son./ with a Portrait./ London:/ Smith, Elder and Co., 65, Cornhill./ MDCCCLX.

8⁰, 7"x4 $\frac{3}{4}$ ", pp.i-xvi+l-452 with the Williams portrait (aetat. 66) as frontispiece; Introduction by the Author's eldest son v-xvi. The text is not only revised but curtailed and the letters of Moore and Shelley are not given. There is an additional chapter, entitled 'Life drawing towards its Close' and a short Postscript, recording his death by Thornton Hunt.

III. A Cheaper Edition with Text of II.

THE/ AUTOBIOGRAPHY/ of / LEIGH HUNT./ A new Edition, revised / by the author;/ with/ Further Revision, and an/ Introduction/ By His Eldest Son./ MDCCCLX.

8⁰, 6-x4 $\frac{1}{4}$ ", pp.i-xvi + l-412 . No portrait.

Price 2/6d.

The first format had light tan cloth covers with title-page reproduced on cover. This, like others of/

of L.H.'s work, became one of Smith, Elder's series of 'Standard Works' and was frequently reprinted. A copy in compiler's possession bears date 1885. There is no Index.

IV. Reprint in John Murray's Library of above.

V. THE AUTOBIOGRAPHY/ of LEIGH HUNT/ with reminiscences of friends and/ Contemporaries, and with Thornton Hunt's introduction and postscript/ newly edited by/ Roger Ingpen/ Illustrated with Portraits/ in Two Volumes/ VOL.I.(or Vol.II)/ Westminster/ Archibald Constable & Co.Ltd./ 2 Whitehall Gardens S.W./ 1903//

8^o, 8 $\frac{3}{4}$ "x5 $\frac{3}{4}$ " in light blue cloth binding.

VOL.I. i-xl + 1-260.

Fly and Title i-iii;

iv. Quot. as in I.; v. Dedication "To Walter Leigh Hunt the eldest son of Leigh Hunt's Eldest son is inscribed this new edition of his grandfather's autobiography. March 1893".: Editor's Preface vii-x. (Roger Ingpen); Testimonia xi-xiii; xiv (blank); Contents (Chaps.I-XII) xv-xviii; List of Portraits xix.

(These include Leigh Hunt, (Samuel Lawrence) as frontispiece, Leigh Hunt (Bowyer) Charles Lamb (H.Meyer), Leigh Hunt (J.Severn), Leigh Hunt (J. Hayter), P.B.Shelley (Amelia Curran); Chronology xxi-xxiv; Author's Preface, xxv-xxviii; Introduction (by Thornton Hunt) xxix-xxxix; Text 1-260.

VOL./

VOL.II. i-xii + 1-316.

Fly and Title i.-iv; Contents (Chaps.XIV-XXVI) with Postscript by Thornton Hunt, v-ix; x (blank); LIST of PORTRAITS XI., giving Leigh Hunt (W.F.Williams) as frontispiece, Lord Byron (Phillips), John Keats (J. Severn), S.T.Coleridge (Wivel), W. Hazlitt (W.Bewick), Leigh Hunt (D.Maclise) and Facsimile of Letter of Leigh Hunt to W. S. Landor;

Text 1-258; Appendix I. "I took him for a Mr. Guy" (a quot. from Talfourd's Lamb) 259; Appendix II., John Hunt (quot. from Patmore's My Friends and Acquaintances), 260-62; Appendix III., Prospectus of the Examiner, 262-266; Appendix IV, Leigh Hunt and the Civil List Pension, giving Carlyle's Memorandum 266-268; Appendix V, Leigh Hunt's Hampstead Residences 268-70; Appendix VI, Portraits of Leigh Hunt 270-2; Chronological Bibliography 273-299; Index 301-315.

This is a definitive edition of the Autobiography with full apparatus. It is a reprint of the latest revised edition with foot-notes by the Editor and, as may be seen from the above, with much additional material. The "Attempt of the Author to Estimate his own Character" is given on pp.254-258.

(See Lord Byron, 1828)

CRITICAL REFERENCES.

CRITICAL NOTE.

The Lord Byron (1828) had brought its author such ill fame that it was, after the first year, never re-issued. However, it contained good material upon his earlier life and acquaintances. So, about 1849, he began to make another book of it, using as much of the original as he could and bringing the story of events down to the year of issue. That the Autobiography is largely a piece of book-making is very obvious to any one who cares to collate the 1st edition with the Lord Byron. The opening chapters are the same in both, though the Autobiography gives additional material. So is the Voyage to Italy. It would take too long to collate passage by passage; but such collation shows that Hunt made full use of his original material. Moreover, he stated in the Lors Byron that he had written much more than had appeared in print. So, probably, not much more was done in 1849 than to use scissors and paste and to bring the work up to date. This fully explains the length of the earlier portion of the narrative compared with the later. In Ingpen's edition, only 60 pages out of over 500 deal with the period between 1825 to 1850.

The Autobiography then, is not well proportioned and Leigh Hunt has, through it, himself to blame for the world forgetting too often his Victorian existence. It was for this reason and for its vagueness in many matters that the reader wishes to know more about, that it was badly received in 1850. However, before his/

his death, Hunt partly remedied this by cutting down some of his earlier accounts and the second edition of the work, his own, except for the second Introduction and the postscript by his son, was well received.

The book is the work of his which has always received high praise and is with some justice often regarded as the best Autobiography in the language. Part of the reason of its greatness is that he has so much to tell of others and knows exactly, as a master in the essayist's craft - which is, as Montaigne said at the beginning for self-revelation - when and how to introduce himself. Hunt's Autobiography, indeed, like that of Montaigne, Lamb, and Louis Stevenson, had, long ago been written in his scattered essays. However, he has a further claim upon his admirers by giving definitely the events of his life in their sequence, tinged by his admirable personality. It is this personality that makes the book live and that earned Carlyle's exceptional praise of it in a great letter. Yet that personality is sometimes felt to be too submissive along the lines of the self-made creeds he had come to accept. For example, one really wishes he had not unsaid so much about Byron, because what he did say in 1828 was largely true, though bitterly expressed. Again, he gives himself away too often 'for daws to peck at'. All this, however, was the defect of his rare/

rare quality as self-revealer and the book will be more highly esteemed as his age sinks into the past.

1853. READINGS for RAILWAYS.1853.

"Another series with the same full title (as volume of 1850), by L.H. and J.B.Syme. ("Brimley Johnson.)

(Not seen).

TABLE TALK.

I. Paragraphs and short articles in the Atlas newspaper of 1846 (under the pseudonym of Adam Fitzadam, Esq.). These form the basis of II.

II. TABLE-TALK. / to which are ADDED /
IMAGINARY CONVERSATIONS of / POPE and SWIFT. / by/
LEIGH HUNT. / London :/ Smith, Elder and Co.,
65, Cornhill./ 1851 //

8^{vo}, 7 $\frac{1}{16}$ " x 4 $\frac{13}{16}$ " , pp. i-xii + 1-251.

This is a handsome volume in purple binding with gilt edges and a fine gilt design on back and front.

The PREFACE in this, the 1st Edition, is fuller than that in the 2nd. (See III), and omits a paragraph important for sources. This is as follows:

"The matter consists partly of short pieces first published under the head of "Table Talk" in the Atlas Newspaper; and partly of passages of a conversational character, selected from such of my writings as have been scattered in periodical Publications, and never before collected"

NOTE. (The allocation of each of the short notices to its periodical publication has not been undertaken).

CONTENTS. The Second Edition has not the article entitled "Disputes of Philosophers". Hunt, in the Errata/

Errata to the 1st, states that the whole of this passage "was sent by accident to the printer, and is not the author's composition".

The Table-Talk proper ends in the 1st, with A Strange Heaven. The new material of the 2nd consists of 17 pp.

Page 252 has an Advertisement of Leigh Hunt's Journal (1850-51); and on p. 5 of the list of books by Smith Elder & Co. are given five of Hunt's.

III. TABLE TALK / To which are ADDED /
IMAGINARY CONVERSATIONS of POPE and SWIFT / By /
LEIGH HUNT / a NEW EDITION / London / Smith,
Elder, and Co., 15 Waterloo Place / 1858 //

This was several times reprinted e.g. in 1882.

In it, all the Errata, given in the first, are corrected; the Preface is curtailed; and there are 17 pp. of additional matter (See No. II).

IV. There is an American Edition, dated 1879. (not seen).

NOTE. The "Imaginary Conversations of Pope and Swift" are reprinted from The New Monthly Magazine for 1825. (q.v.). Of these, Hunt says in the Preface that they "were considered an appropriate addition/

addition to a volume of 'Table Talk' and are intended strictly to represent both the turn of style and thinking of those two poets; though the thoughts actually expressed are the writer's invention".

CRITICAL REFERENCES.

CRITICAL NOTE. This volume reveals the art of the book-maker and is not genuine table-talk like that of Selden and Coleridge. It consists of paragraphs and short articles like those which Hunt had long ago been in the habit of writing for his various periodicals. Such paragraphs he was indeed giving, when this volume went to press, in the London Journal and his last Occasionals are also of the genre. He was quite aware of the artificial nature of his 'table-talk', for, in the opening paragraph of his preface he says that he hopes that the title will 'be found by the reader to be warranted by the conversational turn of the style, as well as the nature and variety of the subjects touched upon, and the manner in which they are treated. Some portion was really talked; and it may be said of the rest, that the/

the thoughts have, in all probability, passed the writer's lips in conversation". Such a volume, however, might as well be called "For Table-Talk" and is not of the genuine species where a great man is heard freely delivering himself conversationally upon a variety of topics through the zeal of a Boswellian friend and admirer. Yet Hunt's manner of writing, was, in one sense, "Conversation raised to a higher level" & he was, besides, one of the best talkers of his time. He thus, comes nearer to the genuine species than many others who have attempted to give, instead of the true, a false Florimell. Moreover, being Hunt, he is always interesting.

The Contents are indeed very varied.

"Steeple-chasing", "Turkeys", "Bagpipes," "Caesar and Bonaparte", "Pseudo-Christianity", "Dyed Hair", "Eating", "Poland and Kosciusko" represent a few consecutive pages. The mind, indeed, is not always in the mood to jerk from the thought that,

"An air played on the bagpipes, with that detestable, monotonous drone of theirs for the bass, is like a tune tied to a post", to the thought that

"To-morrow is the famous Ides of March, the day of the death of Caesar".

So, the genre becomes annoying, unless it be tasted, pemmican fashion, on a tram-car or a railway/

railway-carriage. It is, indeed, very suitable for such journeys for its frequent apophthegms can then be fully digested.

All Leigh Hunt's peculiar views appear; for example, his pacifism in Private War etc, his Christianism is 'Pseudo-Christinaity' and Unwritten Revelations; his feeling for the dumb creation in Sporting and Bears and their Hunters, his stress upon the 'Sound Body' in Tight-lacing and Body and Mind, his personal touch in Tears and Weeping, his sense of a joke in the Bishops and Brahmins and many another anecdote, his wrong-headedness in Fires and Martyrdom, his fancy in Angels and Flowers, his 'tosh' in Use of the Word 'Angel' etc. in Love-making, his vulgarity in Women on the Right Side. The Volume is what table-talk ought to be thoroughly representative of the man. To continue, he can give wise advice like the following:-

"The great secret of giving advice successfully, is to mix up with it something that implies a real consciousness of the adviser's own defects, and as much as possible of an acknowledgment of the other party's merits. Most advisers sink both the one and the other; and hence the failure which they meet with, and deserve".

He/

He can come away with phrases like this of poetry, "the flower of a man's real nature whatever it be" and give wonderful aperçus in a few words when he calls Handel, "the Jupiter of Music", Bacon, "the liberator of the hands of knowledge" and Southey one who "wrote prose into lyrical wild shapes, and took the appearance of it for verse" And lastly, he has some great short criticisms and some foolish ones. Of the latter are Beaumarchais and the Burke and Paine; of the former are the Goethe, the Lamb, the Montaigne, the Fénelon, the Smollett. The Lamb is, it should be noted, extracted from the London Journal and is the article which Lucas describes as the most illuminating and sympathetic until Pater's article of 1889. (See Appreciations).

MUSICAL TIMES and SINGING CLASS

CIRCULAR. Vols. V & VI. London J. Alfred

Novello. ARTICLES in.

Dec. 1853 - Nov. 1854.

They are as follows:

- I. INEXHAUSTIBILITY of the SUBJECT of
CHRISTMAS. (Dec. 1, 1853). pp. 295-296. (A
REPRINT of the ARTICLE in the MONTHLY REPOSI-
TORY of Dec. 1837, with the last sentence, for
obvious reasons, omitted).
- II. TWELFTH NIGHT. Jan. 1st, 1854. pp.
313-16. This is not the article, of the Indi-
cator but another, beginning "For many reasons,
new and old . . ") It refers, however, very
shortly to the Twelfth Night of that article
"when the company sat up all night, and broke
up only after breakfast."

III./

III. An EFFUSION upon CREAM, and a DESID-
 ERATUM in ENGLISH POETRY. Feb. 1st, pp.
 333-336 and 341.

IV. ON POEMS of JOYOUS IMPULSE. (March
 15th, pp. 393-396.

These two articles, especially the last
 deserve reprinting. They breathe the spirit of
 the author, inexhaustible in its cheerfulness even
 in old age. (See under Bacchus in Tuscany and The
Jar of Honey). A Somersetshire reader complains
 that No. I has taken no notice of "the great West
 of England luxury", Devonshire Cream and gives the
 essayist, as a penance, "the task of doing justice
 to the merits of that enchanting eatable". This
 gives Leigh Hunt his opportunity and, after a highly
 characteristic effusion upon Cream, in which he
 quotes the excellent verses entitled "A Can of
 Cream from Devon" he strikes a southern note and
 expatiates on the lack of animal spirits in English
 Literature./

Literature. English animal spirits are apt to turn sour, to run to satire. There is no such poem as that of Redi's in English, though there are approaches like Suckling's Ballad of a Wedding,—the "most charming effusion of natural spirits in the language"—and the songs of Barry Cornwall. "The Songs of the Scotch and Irish beat ours as much in impulsive-ness of mirth and music as their jigs and reels do our country dances". 'Tullochgorum' is then mentioned. In No. IV, the subject is continued. Ancient Dithyrambics were effusions of the most impulsive and enthusiastic description. Of them, there is only one survival, the Atys of Catullus (See Foliage). The First Dithyrambic poem of modern times was Redi's Bacchus. Yet there were intimations in Marot and in Spenser's Epithalamium, in Suckling and in Herrick. Dryden's Alexander's Feast is the only thoroughly dithyrambic poem in English. The article ends with praise of Peacock's "Song of the Headlong-Ap-Headlong" and further praise of "A Can of Cream from Devon" (according to Alex. Ireland, this appeared in a Manchester Examiner of Dec. 1853 and is the composition of a Mr. H.B. Peacock, (no connection of/

of T.L. Peacock).

V. EATING SONGS. May 1st, pp. 37-39. Here as an appendix to No. III and IV, he speaks shortly upon the reasons why there are so few eating songs in any language".

VI. ON THE COMBINATION of GRAVE and GAY June 15, pp. 91-93. Another notable article. Since all men are gifted with the organs of tears and laughter, the grave and gay should be in all men. He speaks of the greatness of an author who, after being jocular, unexpectedly though not inharmoniously manifests a power of being serious and tender. He praises such sudden changes in Dickens, Thackeray and Jerrold and condemns the absence of them in Milton. It would have been quite logical here to have shown the naturalness of the comic scenes in Shakespeare's tragedies - a practice too often apologised for -, but Hunt does not show this.

VII. AN ORGAN in the HOUSE. Introductory Article. Sept. 1st, 1854. pp. 159-162.

VIII. AN ORGAN in the HOUSE. Second and Concluding Article. Nov. 15, 1854, pp. 207-210. Two fine articles which should still be attractive to musicians.

CRITICAL/

CRITICAL NOTE. These articles, at least the last five, show that much of Leigh Hunt, still buried in somewhat inaccessible periodicals, deserves re-printing. The critical articles present novel points of view, which are worth serious consideration and the two last give evidence, if evidence is needed, of his musical tastes. They are due to Hunt's long association with the Novellos.

1°. BEAUMONT and FLETCHER;/ or, the/
 FINEST SCENES, LYRICS, and other BEAUTIES/ of those
 two POETS,/ Now First selected from the WHOLE of their
 WORKS,/ To the Exclusion of Whatever is Morally
 objectionable/ with/ OPINIONS of DISTINGUISHED
 CRITICS,/ NOTES, Explanatory and otherwise,/ and/ A
 GENERAL INTRODUCTORY PREFACE,/ by/ LEIGH HUNT./
 London: HENRY G. BOHN, York Street, Covent Garden,/ 1855//

8°, 7 $\frac{1}{8}$ " x 4 $\frac{5}{8}$ " , pp.1 - XXXI + 1 - 363 with
 "Remarks on Beaumont and Fletcher incidental to this
 Selection" pp.V - XXI, and CONTENTS xxiii - xxxi. I

This has been frequently reprinted from
 Stereotype plates.and is now in Bohn's Libraries
 (George Bell and Sons). Two other editions have been
 examined.

2° This has the same title-page as the above
 except (1) 5th. line, which becomes "Selected from
 the whole of their works",/ (2) 6th. line is omitted,
 although Hunt was always a strong supporter of
 'Bowdlerizing' (see REFLECTOR, No. II) and (3) the
 last two lines are "London: George Bell and Sons, York
 Street,/ Covent Garden/ 1884".

3° This has simply "Selections/ from the
 Works of/ Beaumont and Fletcher/ by/ LEIGH HUNT/
 London/

London/ George Bell and Sons/ 1900//.

NOTE When did the long detailed Title-page go out of vogue? There is no mention of the SELECTIONS in the AUTOBIOGRAPHY, but in the Correspondence (1862) will be found two references: (1) p. 177 Vol. II, where he tells of the difficulty he has had with Bohn in securing the insertion of a Dedication to Procter in only "a certain number of copies". (Note. None of these has been found) and (2) p. 225, where he states he is sending a copy to his friend, John Hunter.

There are also two interesting letters upon the Beaumont and Fletcher Selections, one in the Forster Collection of MMS. (q.v.) and the other in the possession of Mr. T.J. Wise (see Correspondence).

CRITICAL REFERENCES.

CRITICAL NOTE. As the work is easily accessible, there is little need to give details. It should be noted that, although the Preface professes to discuss Beaumont/

Beaumont and Fletcher only in order to introduce the selections, it nevertheless gives an adequate account and touches upon most of the main issues. It does not, of course, enter upon the vexed question of the authorship of each of the fifty and odd plays, ascribed to the "bards of passion and of mirth", but, unlike Hallam, Hunt does not accept the view that the styles of the two dramatists cannot be distinguished. As a whole, the Preface shows a minute knowledge of the period and a close study of the voluminous works that go by the name of Beaumont and Fletcher.

The short biographies contain as much, almost, as is now known. Their 'aristocratical tone' explains, Hunt says, why the Dioscouri never mention Shakespeare and why they adopted the licenses prevailing in the vulgar and profligate court of James I. (Compare the interesting comment on p. 127, Vol. II of the Autobiography). Yet they could often paint 'the manliest characters' and loved 'simplicity and tenderness' and 'to read one of the pages of the beautiful portions of their works, you would think it impossible that such writers should frame their lips to utter what disgraces the page ensuing: Yet there it/

garden'.
 it is, like a torrent of feculence beside a chosen_A.
 To support his view, Hunt quotes two witnesses', both
 of whom would far rather have found the poets fault-
 less, than blameable'. These are Schlegel and Dyce.

Hence, there was great need for a selection
 of "all the best passion and poetry of the two friends".

"They had not patience to construct a play
 like Ben Jonson, yet their sensibility and their
 purer vein of poetry have set them above him, even as
 dramatists. By the side of merely conventional or
 artificial poets they are demigods: by the side of
 Shakespeare they were striplings, who never arrived
 at years of discretion. Yet even as such, they show
 themselves of ethereal race; and as lyrical poets, they
 surpassed even Shakespeare".

Beaumont, Hunt continues, had more judgment
 than Fletcher and checked a certain mannerism and
 excess in Fletcher's versification. This is followed
 by an arresting passage.

"I still hold the opinion, however well
 contested it was by Mr. Darley, that in the more
 judicious moments of their ventures in that direction
 there were the germs of a finer, freer, more
 impulsive, and therefore more suitably various system
 of/

of musical modulation - that is to say, rhythmical as contradistinguished from metrical - than is supplied by the noble but conventional harmony of Shakespeare himself, and such as might have struck a new note in diversification in general, or at all events in that of our drama". Well, after all there may be imagined a better than Shakespeare and Ibsen made his Maximus of Emperor and Galilean place a poet in his third kingdom to prepare the way for a fourth; but the blest spirit has not yet arrived. Hunt, from a remark a little farther down confuses the harmony of words with that of music, an error into which he was apt to fall and which has, in the above, made him blunder. Yet the passage is of exceptional interest and the position may be argued over.

In the Selections, he gives not 'gems', but usually whole scenes. They may be said to accomplish their purpose, for they give a fine idea of the variety to be found in Beaumont and Fletcher and help any one who is acquainted with only a few of their plays to a better appreciation of their many beauties. The selection from the lyrics, too, is wonderfully good and vies, and in nearly half of the pieces, agrees with that of A.H. Bullen. His remark upon the last/

last stanza of "Beauty clear and Fair" (The Elder Brother p. 209) shows taste and a good ear for verse.

"This monstrous tautology (to say nothing of the tameness of the verse) could hardly have been in the original MS. The want of rhyme also to the word light, and the difference in that respect from the other stanzas, with the still further aggravation of a rhyme twice repeated, show clearly that there must be some mistake here, either of printer or copyist. Might not the words have been, dear, re-unite? or dear, again unite? or dear angel, re-unite? The first lines of the two preceding stanzas are not of equal length; so that the metre of any one of these substitutes would not have been inconsistent".

On page 9, he speaks of the happy choice both in Titles and names of characters.

Under Women Pleased, he gives with remarks the soliloquy in imitation of the 'gem' passage of The Jew of Malta. In the notes to the Two Noble Kinsmen, he leans to a Shakespearean claim to parts. The quotations from Fletcher's Faithful Shepherdess are very full. (See Jar of Honey.)

STORIES/

STORIES in VERSE/ by/ LEIGH HUNT/. now first collected./ With ILLUSTRATIONS. See Milford p. 759.

NOTE. This is dedicated "To His Grace the Duke of Devonshire K.G." (pp. v-vi) as the productions of an imperfect but zealous pen, which aspires to assist in diffusing a love of the graces and generosities that sweeten and exalt humanity".

There is, also, a Preface (pp. 1-37) and an extract from the Preface of the 1832 Edition, entitled "A Study in Versification" (pp. 38-54), dealing with the couplet, triplets, Alexandrines and double rhymes (pp. xvii(foot)-xxxvii(top) of 1832 edition.

The Preface is largely a repetition of old themes - including praise of Chaucer and praise of Dryden and it is explained why he has discarded the refashionment of Rimini. Yet there is a mellowness of tone not felt in 1832 or even in Imagination and Fancy combined with a force of utterance which occasionally reminds one of Arnold.

"England, it is true, is not a musical country; at any rate not yet, whatever its new trainers may do for it".

This occurs in the discussion of a new theme "the analogies between musical and poetical composition"./

composition". Leigh Hunt had been from youth up a wonderful executant and had already written on musical subjects, both in the Musical Times and the Musical World. (q.v.) It was perfectly natural, then, that he should seek in poetic language some of the absolute harmonies of music. However, he means little more than the lilt of a ballad or lyric and the necessity of judging a poem for its general cadence instead of confining oneself to the rhythm of single lines. He cannot argue his case as Arnold would have argued it and he flies off to his "animal spirits". Yet, although he recognises the importance of the imagination and the feelings in the so-called music of words, there is a leaning towards the heresy that such music depends only on the physical sound.

Dryden in this his last important critical essay remains for him a greater poet than Chaucer, though one feels here that the loyalty of a life-time almost gives way before the poet of Cambuscan bold. What is more interesting is the stress he lays upon the greatness of "our old heroic measure, whether in blank verse or rhyme, in couplet or in stanza" for sustained narrative. The Christabel metre must give way before it except for "stories not very long, not very substantial in their adventures". "Irony itself gains/

gains by this measure" and Dryden is greater than Butler for energy of tone and manner.

There is also all his old insight in revealing the charm and beauty of single lines and detached passages. For example, there is an inspired note upon

"Uprose the sun, and uprose Emilie".

Of other matters, the most surprising is his support of the Crimean War. In spite of his loathing of war, he can here say: "If a lunatic will not put down his sword, and there is no other mode of restraining him, the sword must put down the lunatic". He is then no Tolstoi; for, though war is evil, it may sometimes be necessary.

He promises, if this edition of the stories is successful, to issue two other Volumes, one of Miscellaneous Poems and another of Dramas. These were never issued, but he began about 1855 to prepare his poetry for what was to be the definitive edition of 1860.

The Poetical Works of Leigh Hunt . . .

Edited with an Introduction by S. Adams Lee. 2 Vols.
Boston. (1857 and 1866) See Milford p. 760.

CRITICAL NOTE These volumes contain an Introduction by the Editor (pp. v-xxx) and an Introductory Letter to/

to the American Editor by Hunt himself.

The former is important because it shows the best that could be said of Hunt's poetry by a friend who was a good critic about 1860. It does not spare his defects and is very good upon Rimini. "His admirers do not claim for him a seat upon the very summit of Parnassus.... (but) he has some rare merits. His perception of the poetry of things is exquisitely subtle and his fancy has a warm flush, a delicacy, an affluence, which are almost inimitable.... His imagination is delicate rather than strong. He prefers to dwell upon minute beauties, and rarely takes in a grand prospect from a lofty mount of vision. His depiction of nature lacks breadth; his characters are but 'classic portraits', not 'living passionate individualities', he does not escape from prettiness and affectation.

Of the English translations of Dante's famous line, he asks which is best and places their versions together.

Amor ch'al cor gentil ratto s'apprende. (Dante)

Love, which the gentle heart soon apprehends. (Byron)

Love, which in gentle heart is quickly learned. (Cary)

Love that soon kindleth in a gentle heart. (Hunt)

The Introductory Letter is another characteristically/

characteristically personal document, beautiful and charmingly mellow in its expression. He wonders to what category of poet, if poet at all, he belongs. He speaks of the popularity of his works in America as due to the fact that he is, in a sense, one of themselves. His melancholy as well as his mirth originated in America; "the former having been my mother's portion, derived from the American Revolution". He then discusses the Legend of Florence and the changes made on it for the sake of the theatre.

1857 PROSE WORKS. American Edition in 4 Vols. 12^{mo}. Derby and Jackson. (not seen)

1857 The National Magazine. Article entitled "Christmas Day divided between two worlds: a Fragment of a day-dream in the first heaven".

The Occasional. (1859) in the Spectator.

Jan. 15. The Occasional. I.

Introduction - Easy Chairs - Montaigne and Scaliger - Title of these papers - Alarms of Europe - Existing vices and miseries and the consolatory Thoughts to oppose to them - The Prince of Wales and Danger apprehended from the Visit to Rome - a story per contra from Boccaccio, which is the first satire in the world.

"A Professor's Chair of the Miscellaneous
having/

having been set up for me in this paper, from which I am to say what I please, as often or as seldom as I please, and as little or as much as I find convenient. I must be allowed in gratitude to observe, that a more easy chair it is difficult for professorial bones to conceive.

"It is a well-known anecdote of the celebrated great critic or would-be critic, Scaliger, that when he found Montaigne in one of his essays speaking of his preference of white wine to red, he peevishly exclaimed", What the Devil does it signify which wine he preferred"? It signified this that when Montaigne was talking with his readers, he felt that he was talking with friends; and that friends are accustomed to say such things to one another, out of the interest they take in one another's likings".

Those - the first two paragraphs of his last piece of writing - are quoted for their ease of manner and the typical essayist's way by which they approach their subject. Leigh Hunt had indeed regarded his readers as his friends all his life. Each Occasional has a full list of Subject-headings. In what follows only important subject-headings are given.

No. II. Jan.22.

Commemoration of Burns-Universality of it -

The /

The Reel of Tullochgorum and the Rev. Mr. Skinner -
Burns's Regard for Reel.

No. III. Jan. 29.

No. IV. Feb. 5. Birth of the Queen's grandson
.... Present intellectual state of the British Press.

No. V. Feb. 12. The French Emperor's Moustache.
Comparisons of him and his Uncle. The Emperor's
Arrière-pensées.

No. VI. Feb. 26. "Poor old England"! Her de-
plorable want of enlogizers - Scotch enlogizers of
England - Living Poets.

No. VII. March 19. Poerio and his companions.
Delicacies to be observed in the subscription for them.

No. VIII. April 9. The late Mr Pickering the
Bookseller.

No. IX. May 21. Forthcoming and Completest
edition of the writer's Collected Poems - Anecdote of
Charles Lamb.

No. X. May 28. The late King of Naples. -
such excuses as can be found for him.

No. XI. June 4.

No. XII. June 18. The late Mr. Ollier. His
birth and family occupations, pursuits, etc. - His
tales of "Inesilla" and "Altham and his wife" - His
intellectual and domestic character - last moments.

No. XIII. July 9. Young old statesmen. Lord
Palmerston/

Palmerston and John Russell - Longevity of the present age.

XIV. July 30. Plutarch's advocacy of the right of old men to be statesmen.

XV. Aug. 13.

A Word or Two Respecting the 'Shelley Memorials'. Shelley not a man to be judged by ordinary rules. Question of the attempted assassination in Wales; of morbid visions; and of his character for veracity. Caution against forged letters. A complete biography of Shelley not to be looked for at present.

XVI. Aug. 20.

Corrections of last Week's Occasional-Cause of its need of them, and its incompleteness - opinions respecting madness and wickedness - Danger of confounding the occasional morbid impressions of ill health on great minds with subjections of their intellect.

Sept. 3. Last Occasional.

Leigh Hunt by Edmund Allier.

NOTE. Leigh Hunt died on August 28. He had written an obituary of his friend, Charles Ollier, on June 18. Ollier's son had the sad duty of writing ^{the} obituary of his father's friend and bringing The Occasional to an end. Remarks in the periodicals stirred Hunt, on Aug. 13 and 20, to write a defence of Shelley. It was to be/

be the last of many defences of his dear friend. Nothing would have pleased him better than to know that his last public utterance would be upon the poet and man whom he regarded as a higher being.

These Occasionals, as a whole, are charming topical table-talk or gossip of a kind now frequent in many a journal.

The Last Occasional by Edmund Ollier (see A Tale for a Chimney-corner Ollier 1869), speaks tenderly and intimately of his father's life-long friend.

In the same issue (Sept 3), appeared "Leigh Hunt, A Memoir of his Life".

FRASER'S MAGAZINE/ for TOWN and COUNTRY./ Vol. LX./ Dec. 1859, pp. 747-766. English Poetry versus Cardinal Wiseman.

CRITICAL NOTE. Cardinal Wiseman, in a lecture entitled On the Perception of Natural Beauty by the Ancients and the Moderns had taken Chaucer and Spenser to task for "never having given 'a rich description of natural beauty' unconnected with 'wantonness, voluptuousness, and debauchery'" and Leigh Hunt answered in a long well-documented article, in which he denounced the Cardinal's methods of argument and gave as his true reason for turning his hearers against the two/

two earlier poets, their hostility to the Roman Catholic Church. "Chaucer satirized its preachers and officers, but he almost always satirized merrily . . . Spenser struck his blows at the Papacy with wrath and indignation". Shakespeare also is brought into the argument and other poets, including Keats. There is a fine personal note upon Keats and a good criticism of Endymion.

The POETICAL WORKS of LEIGH HUNT. 1860. See Millford p. 762.

NOTE. The INTRODUCTION (v-vii) was written by Thornton Hunt; but the notes are Leigh Hunt's (pp. 423-455). They are really helpful. Those on the Feast of the Poets should be compared with the notes appended to the 1814 and 1815 editions; those on The Feast of the Violets with the notes of the 1844 Edition and the article on Dyce's Specimens of British Poetesses. (Men, Women, and Books.)

Thornton Hunt, in his Introduction, states that his father had planned and nearly completed, before his death, a final edition of his Poetical Works. It was intended to be comprehensive, only fugitive poems being omitted and only political poems of a more permanent kind, included.

THE BOOK of the SONNET. Edited by LEIGH HUNT and S. ADAMS LEE. 2 Vols. Boston 1867. See Milford.

There was also a large paper edition, limited to 100 numbered copies, published by William Evarts Benjamin (New York) in 1885.

CRITICAL NOTE. There is an introductory letter, undated, (pp. XI-XIV) to Adams Lee and an essay, pp. 1-91, signed L.H. The selection is also interesting, though one cannot usually tell which sonnets are due to Leigh Hunt.

(1). THE LETTER. Friendships between juniors and their elders are founded upon "the love of such never-fading things as the beauties of nature and the books which they have inspired". Mr. S. Adams Lee has taken an interest in the transatlantic welfare of his writings and so he has acceded to his request to write on the sonnet. Then follows the peculiar remark that the sonnet is not yet associated in the general mind with the idea of anything very marked or characteristic.

(2). The Essay is entitled "On the Cultivation, History, and Varieties of the Species of Poem called The Sonnet" and is a large and important contribution to/

to the subject which should be re-published. It lays great stress and gives a full history of the Italian Sonnet, which it calls the 'legitimate'. It is very severe in its treatment of the Shakespearean or English Sonnet, which it calls the 'Illegitimate'. Like Sharp and others it traces the Italian Sonnet to Provence. Friar Guittone of Arezzo was the first to give it its versification. It reached in the hands of Dante a perfection which Petrarch himself did not attain. "In Dante you have the superiority of grace over elegance, of the inner spirit of the beautiful over the outer". This is not the usual opinion. However, he goes on to state that Petrarch freed the sonnet from "the crudities and metaphysics of preceding times" and gave it "a music superior to Dante's". The course of the Italian Sonnet after Petrarch, is then traced, Marini, Chiabrera and The Arcadians being discussed, as well as the Comic Sonnet.

The English Sonnet is not so adequately discussed and suffers from his prejudice against the Shakespearean form. He begins by stating that the "Love of Italian Poetry is always greatest in England when English genius is in its most poetical condition". Spenser was the first studiously to lay aside the Italian/

Italian pattern, though Surrey's forms are either illegitimate or run upon one rhyme and close with a couplet in another. Shakespeare is somewhat slighted, but Drummond of Hawthornden is praised because his sonnets are Italian in form and spirit and Milton is severely dealt with, because his sonnets, though in the ^{form} Italian, ^Anearly all break some rule or other and are "unhappy and monotonous in their rhymes". Indeed, Hunt lays too much stress on the mere form of the Sonnet and yet, as form in the Sonnet is so important, it is instructive always to read what he says. Among living sonneteers, Mrs. Browning is the only one mentioned (the essay was written about 1857 or '58 and publication hindered by Hunt's death and the American War). Mrs Browning "is the greatest poetess that ever existed" and her sonnets have "marvellous beauty, dignity, delicacy, and richness". These are but a few of the important dicta; for Hunt crams into his 91 pp. an enormous amount of detailed information.

He is exceptionally good upon the requirements of the Sonnet, though his detailed analogy of the Sonnet to a piece of music goes, perhaps, too far. The perfect sonnet for him is difficult to seek. It must be Italian, must have one thought or feeling, no speck of obscurity, nothing irrelevant or insufficient, no forced rhyme, no superfluous word, no word/

word too little, no word out of place, no very long word, no rhymes all upon the same vowel; It must have music varied according to the subject, must increase in interest towards the close, which must be equally impressive and unaffected. It is as well that he adds that "one sonnet without a fault is alone worth a long poem". However, the essay is a great piece of work, revealing especially a close and intimate knowledge of Italian Literature.

Of sonneteers living when Hunt and Adams Lee made their selection, it is interesting to note that Professor Blackie is represented with eight sonnets, John Hunter with six, Alexander Smith with three, David Gray, another Scotsman, with eight, Mrs Browning with fifteen, Tennyson with three, Charles Tennyson with six, and himself with six. The selection from Keats is not very good.

THE TRUE STORY / of / LORD and LADY BYRON/
as told by / LORD MACAULAY, THOMAS MOORE, LEIGH
HUNT, etc. etc. / in answer to / Mrs. Beecher Stowe./
London: / John Camden Hotten, Piccadilly, (1869).

This bizarre production was occasioned by an article by Mrs Beecher Stowe in the Atlantic Monthly, reproduced (with changes) in Macmillan's Magazine on a/
a/

a talk she had with Lady Byron about Lord Byron and Augusta Leigh. Leigh Hunt's testimony is contained pp. 137-8 and consists of a short passage from The Lord Byron (1828). pp. 81-2, from "I believe there did exist one person . . . family self-love" and Letters of Byron to Leigh Hunt, dated Oct. 15, 1814, June 1st 1815, and Feb. 26. 1816. (See Correspondence).

THE POETICAL WORKS / of / PERCY BYSSHE
SHELLEY / etc. etc. / First Series / With
Memoir by Leigh Hunt. / London: / John Camden Hotten,
Piccadilly / (No date, 1872)

MEMOIR of SHELLEY. BY LEIGH HUNT, pp. 5-
20.

NOTE. This is the first of a series of 4 Volumes containing Shelley's Prose and Poetry, afterwards taken over by Chatto and Windus and made part of their "Golden Library". In Vol. III. Mary Shelley's Preface of 1824 is given. There she wishes that Leigh Hunt might have written the biographical notice. This may explain why the Memoir taken from the "Lord Byron and Some of His Contemporaries" but somewhat altered, should appear in the 1st Volume. Hunt's Preface to the Masque of Anarchy (1832) is also here given (q.v.)

TEMPLE BAR. 1877.

Vol. 50, pp. 386-391.

"Men are but children of a Larger Growth".

A Fireside Fancy, By Leigh Hunt.

He imagines men reduced "to a state of childhood in comparison with certain new creatures our superiors". It is evidently, from style, one of his later essays.

1876 Vol. XLVII, pp. 221-234. "Leigh Hunt and Lord Brougham" by S.R. Townshend Mayer. See Correspondence.

THE POETICAL WORKS of LEIGH HUNT.

(Ward Lock and Co. 1883. See under 1844).

ATHENAEUM. March 25, 1893. "An attempt of the Author to Estimate his own Character". 1828. q.v. Contributed by Mr. Dykes Campbell.

SIR JOHN VANBRUGH. Edited by A.E.H. Swain (Mermaid Series) 1896. gives the biographical account of Vanbrugh by Leigh Hunt. See The Dramatic Works of Wycherley, etc. 1840.

THE/

THE / POETICAL WORKS / of / LEIGH HUNT /
 Edited by / H.S. Milford, M.A. / Humphrey Milford /
 Oxford University Press / etc. 1923.

16^{mo}, 7 $\frac{11}{16}$ " x 5 $\frac{5}{16}$ " , pp. I-LVI + 1-776, with
 the Samuel Lawrence portrait as frontispiece. Contents
 pp. iii-x; Editor's Preface i-xvi; From the Author's
 Preface to the Edition of 1832 (all but 12 pp. out of
 54 of the original preface,—those dealing with double
 and single rhymes); Chronological Table of Leigh
 Hunt's Life and Times, 1759-1859. pp. xxxiii-lvi;
 Text, pp. 1-661; Notes pp. 662-735 (comprising the
 Preface to 'Ultra-Crepidarius', the prefaces and notes
 to Captain Sword and Captain Pen, the 1st two para-
 graphs of the Preface to The Palfrey, extracts from
 notes, etc. to other poems, and a few poems doubtfully
 Hunt's as well as further variants and renderings not
 given in the text; A Chronological Bibliography of the
 Poems of Leigh Hunt, pp. 736-765, which also gives a
 few more poems and extracts; Index of Titles pp. 766-
 770; Index of First Lines, 771-776.

CRITICAL REFERENCES.

CRITICAL NOTE. This has supplied, in a magnificent manner, a want long due. Practically all Hunt's poetry worth reprinting is here as well as the prose farce, Look to your Morals. As the Editor well says in his Preface, Leigh Hunt will now have "a fair chance of a hearing on his own merits; he has been too long held up to contempt as Byron's toady and backbiter, Keats's evil genius, the traducer of Dante, the original of Harold Skimpole. I do not claim greatness for Leigh Hunt, but it seems to me clear that he has been unduly neglected, and his genuine qualities obscured by adventitious criticism of his personality, and even more by concentration on his weak points, of which he has many". Further on, the Editor speaks against Hunt's habit, in middle-age, of tampering "with the first sprouts of his youthful fancy" and states that, as a rule, he has "printed in the text the first version published in book form of all poems written and reprinted by Hunt before 1832" - an important decision for it gives the reader the Rimini and The Feast as they were read and praised by Byron, Shelley, Moore, Hazlitt and Lamb. Of the poems first published after 1832, he has, as a rule, printed/

printed in the text his latest version". The grouping adopted by Hunt in the 1860 Edition has been generally followed.

The text gives the more important variants as foot-notes, other variants being found in the notes at the end of the Volume. These are especially full upon Rimini and give Byron's pencilled Comments upon a MS. copy of Cantos. II-IV.

The modern reader has no excuse for being any longer ignorant of Leigh Hunt's poetry. It must surprise him by its bulk and on perusal, by the true poetry, - not indeed 'poetry pre-eminently so called' - which is to be found in plenty like the humble flowers with which its author was fond of comparing it. Here it is printed as Leigh Hunt would have liked it printed with an apparatus which he would have loved to wander through, for he was scholarly and after all a greater critic than poet.

II.

S E L E C T I O N S

From

L E I G H H U N T

(Edited).

II. SELECTIONS FROM LEIGH HUNT.

EDITED BY OTHERS.

Studies en Schetsen; / naar het Engelloch /
 van / Leigh Hunt, / door / E.J. Potgieter. (Vig-
 nette of scene in church with two young people be-
 fore altar, illustrating 'The Florentine Lovers') /
 Deventer, / Bij M. Ballot / 1842 // (Studies and
 Sketches; from the English of Leigh Hunt, by E.J.
 Potgieter, Deventer, M. Ballot 1842).

8^o, 8 $\frac{3}{4}$ X 5 $\frac{3}{16}$, 1 - vi (Introduction iii-
 iv, dated Amsterdam, March 1842) + 1 - 336.

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BIBLIOGRAPHICAL.

NOTE. All the essays, with the exception of "A Day by the Fire" (Reflector", are to be found either in "The Indicator and Companion" (1834) or "The Seer", (1840).

INTRODUCTION/

INTRODUCTION.

Leigh Hunt, wit wiens werken ik ons publiek hier eenige proeven aanbiede, heeft een zijner boeken in het licht gegeven, met een motto aan Shakespeare ontleend, eene plaats, waarin de groote dichter beweert: dat onze oogen meer zien dan zij plegen, zoodra wij eenig voorwerp met liefde gadeslaan" Als de lezer in de volgende stukjes, - beurtelings speligen van het vernuft en uitstortingen des gemoeds, - als hij in al die beschonwingen van menschen en dingen het streven opmerkt, om zoo wel de natuur als de maatschappij met zulka oogen te zien, dan vlsi ik mij, dat hij er zich niet ouer verwonderen zal, dat ik die met genoegten vertaalde. Er is iets zoo humaans in zijn pogen om den zin voor geluk onder alle omstandigheden te ontwikkelen en te bevredigen, door de opmerking, hoe veel poëzig er ook in het meest alle daagsche schuilt, dat hij sympathie vinden moet; - er is iets zoo gezonds en opregts in zijne liefde voor Het goede en schoone, welke, zoo als hij, zelf getuigt, "zijn geneesmiddel waas ih krankte, en tevens het Beste van alles, wat hem ooit in voor-spoed/

voorspoed en vermaardheid streelde!" Mogt deze den lezer voor den man innemen, zoo als zij het mij deed, ondanks dat ik me tot eene keuze van slechts enkale proeven der onderscheiden middelen, waardoor hij dit doel zocht te bereiken, bepalen moest, - ondanks dat het eene vermetele onderneming is, met hem in veelzijdigen stijl en schilderachtige uitdrukking te wedijveren!

Den lezer heil!

Amsterdam. Maart, 1842.

This 'Introduction' begins by referring to the quotation from Shakespeare on the title-page of "The Seer", "Love adds a precious seeing to the eye" and goes on to state the pleasure the editor has had in translating such contemplations of men and things which see both nature and society with love's eye. They are either exercises of wit or effusions of feeling which reveal how much poetry is hidden in the common-place. Their author shows that healthy and sincere love for the good and the beautiful which was to him a solace in sickness and the best of all his pleasures in prosperity. The reader must, then, be prepossessed in favour of the author, of whose work only a selection can be given in this rash/

rash undertaking which cannot vie with his many-sided style and picturesque expression.

CRITICAL NOTE. The translator and selector, Everardus Johannes Potgeiter (1808-1875) was an influential Dutch critic and poet whose literary "Guide" was for long the leading magazine in Holland and whose "Florence", a poem in twenty stanzas, was justly celebrated. That such a man keenly interested in foreign literature should select Hunt for translation says much for his work. The essays and sketches chosen are all characteristic and the stress laid upon the kindly sympathy and the love of the beautiful, of their author shows that the translator was alive to his teaching.

PROSE/

PROSE WORKS OF LEIGH HUNT .

4 Vols. (1857)

12,mo.(Derby & Jackson)

An AMERICAN EDITION, which has not been seen.

I. A / Tale for a Chinney Corner,^m / and other
 Essays. / by / Leigh Hunt. / From the "Indicator",
 1819-1821. / Edited / (with Introduction and Notes)
 / By Edmund Ollier. / London: / John Camden Hot-
 ten, Piccadilly. / (all rights reserved) (1869).
COLLATION 8^o, 6 $\frac{1}{2}$ "x4 $\frac{1}{2}$ ", Frontispiece, (ii) "Monu-
 ment to Leigh Hunt in Kensal Green Cemetery";
Title iii; iv (blank) - Contents V-VI; vii (blank);
 viii Leigh Hunt, at the age of 57. (Portrait by
 Mrs GGliddon, drawn on wood by Mr. Charles Gliddon
 with signature); Leigh Hunt (Memoir) by Edmund
 Ollier ix-xxxii, signed March 1869; Text 33-346;
 The Leigh Hunt Memorial, 347-48; List of Subscribers
 (1865-8) 349-350. Green cloth binding with Title
 on front cover and back in silver.

II. A Tale for A Chimney / Corner/ and other
 Essays. / From the "Indicator", 1819-21. / by /
 Leigh Hunt. / Edited, with Introduction and Notes, /
 by Edmund Ollier. / London / Chatto and Windus,
 Piccadilly. / 1875 etc.

This/

This forms one of the 'Golden Library' Series, and does not contain the illustration of the Monument, the note upon 'The Leigh Hunt Memorial' and "The List of Subscribers". It was several times reprinted. The Text is from the same plates as I. In a reprint of 1879, the Memoir is dated March 1879.

CONTENTS.

The Essays, as the Editor states on p. XXXII follow the text of the "Indicator" (1819-21) not that of the revised selection of 1834. They are, therefore, a selection of the original articles and their text often varies considerably from that of 1834. Those titles occurring here are marked with an asterisk in the 'Contents' of 'The Indicator and Companion' (1834) q.v. Four are not there given.

1. A Rainy Day No. 37, June 21st, 1820.
2. On the Talking of Nonsense. No 60, Nov. 29, 1820.
3. On the Slow rise of the most rational opinions. No. 39, July 5th, 1820. Half is given under 'The Honourable Mr. Boyle' (1834.)
4. Hoole's and Fairfax's Tasso. No 25, March 29th, 1820.

"To any one whom bad weather depresses" is No. VII. "Advice to the Melancholy" of 1834.

NOTE on "THE LEIGH HUNT MEMORIAL".

"He was buried at Kensal Green, but, unhappily, there is, as yet, no monument to record his name and preserve his memory. That is a reproach to all who knew him, and to all who have read, admired, and loved his many works - a generation that reaps the harvest of his labours. His works will, indeed, do both - they will be his monument - more enduring than any of 'piled up stones' - and they will preserve his name for ever among the foremost men of his age and country. But it is not right that the crowded 'graveyard', which contains sculptured tablets of so many illustrious authors, artists, and men of science, should be without one to this great writer; and I appeal to the thousands by whom he is estimated to remove from England the reproach. It will gratify me much if I can obtain contributions for that purpose, in addition to my own. A large sum is by no means requisite. Such a monument as Leigh Hunt would have desired should be unassuming and unpretending as was his career in letters; and if I am so happy as to receive responses/

responses to this invitation, I will set about the work".

The above appeared in an article (by S.C. Hall) in the 'Art Journal' of 1865. He had it printed and circulated among his own friends and those of the poet, with the result that he obtained some £60. From Mr. Joseph Durham, A.R.A., he obtained a design for a monument at the estimated cost of £150. This Mr. Durham was willing to execute for the mere expense of employed labour and materials.

Mr. Hall's purpose then suffered delay, but a Committee was at length formed, of whom he and Edmund Ollier acted as Honorary Secretaries. It comprised, among others, Robert Browning, Thomas Carlyle, Robert Chambers, Charles Dickens, Alexander Ireland, Charles Kent, Sir Frederick Pollock, B.W. Procter and Sir Percy Florence Shelley, Bart. The first meeting of Committee (26th Oct. 1868), was presided over by Robert Browning. The Memorial was uncovered by Lord Houghton, D.C.L. on 19th Oct. 1869.

LIST of SUBSCRIBERS (1865-8). The amount subscribed was £215:5:8.

Among/

Among the younger generation are the names of Edwin Arnold, Miss Alice Bird, Edward Dickey W.M. Rossetti.

Notables not among the poet's immediate circle are well represented. They include, besides those on Committee, John Bright, Wilkie Collins, W.B. Hodgson, William Jerdan, (a former enemy) Charles Kingsley, Frederick Locker, Lord Lytton, Theodore Martin, John Ruskin, the Proprietors of the Scotsman, Alfred Tennyson, Edmund Yates.

CRITICAL REFERENCES.

CRITICAL NOTE. Leigh Hunt's own notes are all given and there are a few others by the Editor. The selection is admirable and, as the original "Indicator" is now a rare book, it gives one an opportunity of comparing the original papers with the versions in the "Indicator and Companion" of 1834 or those in Arthur Symon's selection, (q.v.) which follows the latter. There are, occasionally, great/

great differences between the two, some of the essays being severely curtailed. It is well, also, to have reprinted and easily accessible, the criticism on Hoole's and Fairfax's Tasso", as it is, perhaps, Hunt's best discourse upon translation, an art in which he excelled. He must have studied closely Tytler's "Essay on the Principles of Translation". Accordingly, he finds fault with Hoole for translating "words and not ideas" and rendering Tasso "into eighteenth century couplets". Fairfax as a poet often "found his poetry too much for his translation and added fancies of his own"; yet as a translator, the essayist places him far above Hoole.

The short Memoir of Leigh Hunt is important. It is written by Edmund Ollier, the son of Charles Ollier, one of Leigh Hunt's oldest friends and is, therefore, based on personal knowledge. It describes how Hunt and Charles Ollier first met. "It was in the early days of the "Examiner", and my father, then a very young man, addressed a letter to the paper on some misperformance of Shakespeare at Drury Lane or Covent Garden, and, in his ignorance of journalistic ways, asked at the office to see the editor, that he might deliver the MS. into his/

his own hands. The editor accordingly came out of his sanctum in Beaufort Buildings, Strand, and received the young enthusiast in dramatic proprieties very graciously." Charles Ollier,, having set up in the publishing business along with his brother James, afterwards published some of Leigh Hunt's works, together with the first volume of Keats, and several of Shelley's poems. He died three months before Leigh Hunt who, in the Occasional (No. XII. Spectator, June 18) q.v., gave an account of his friend. The author of the Memoir had, three months later, the sad duty of writing an account of his father's friend. (Occasional, in Spectator of Sept. 3).

The Memoir is excellently and pleasantly written. It helps to correct some false impressions. For instance, the description of the sitting-room shows that Hunt, late in life, did not live in a barely furnished dwelling. Hunt's immense and discursive reading is here said to have been greater than Lamb's. He knew four languages, Greek, Latin, Italian and French, and was wanting in sympathy with the German genius. His admirable talk with its ever cheerful and hopeful note is well described. In a criticism of his poetry, it is stated that his imagination/

imagination was not strong and that "he could seldom get rid of his own personality". Ollier applies to him here the remark he himself made upon Lamb: "He sat at the receipt of impressions, rather than commanded them". As an essayist, however, "Addison had not half as much variety" and Lamb's "range was less, his sympathies were not so catholic"; both excellent remarks. As a critic, "Leigh Hunt has never had justice done him for the excellent sense and sanity of his mind. Where Coleridge would rave, and Hazlitt be paradoxical, and Lamb grow hysterical with emotion, or beautifully quaint with fantastic eccentricity, Hunt seemed always to preserve the balance of his faculties." This is indeed, a good true criticism. Towards the end is a surprising remark which can be accepted. "Notwithstanding his great experience, he was not (except on special occasions) a very rapid writer. He corrected, excised, reconsidered, and elaborated his productions (unless when pressed for time) with the most minute attention to details; and the habit increased on him the older he grew". Those more personal remarks are preceded by one of the most correct, most balanced, and most finely written short accounts of Hunt's life that have yet appeared.

1869.

Papers on Christmas, by Leigh Hunt, were collected and printed in the Christmas Supplement of the "Manchester Weekly Times" of December 24th, 1869.

(See Poems of Leigh Hunt. Ed. Brimley Johnson (1891) p. 128).

1^o A / Day by the Fire;/ and other Papers,/ Hitherto uncollected./ By / Leigh Hunt./ "Matchless as a fireside companion" Elia / London:/ Sampson Low, Son, and Marston. / 1870//. 8^o, 6 $\frac{3}{4}$ x 4 $\frac{5}{8}$ ", pp. 1-368, in dark green binding with gold lines around sides of front. The Colophon is "Cambridge (U.S.A.): Press of John Wilson & Son."

2^o There must have been an edition issued in U.S.A. This has not been seen.

NOTE. The "Prefatory Note" is signed J.E.B. (abson) Chelsea (U.S.A.) Nov. 18, 1869.

(He edited, three years later, a second collection, "Wishing Cap Papers" q.v.). Here, he admirably sums Hunt up in the following: "Leigh Hunt is one of the most delightful of authors, and all who read him admire him for his scholarly tastes and literary amenities, his nimble wit, bright fancy and subtle perception of beauty; and love him for his glad heart and sunny disposition, his large and generous sympathies, and noble, Christian faith in the innate goodness of man".

Two interesting quotations are among the "Appreciations of Hunt" given on p. 9.

- (1) "Leigh Hunt seems the very opposite of Hazlitt. He loves everything, he catches the sunny side of everything, and, excepting that he has a few polemical antipathies, finds everything beautiful"
H.C. Robinson.
- (2)/

- (2) "Something not to be replaced would be struck out of the gentler literature of our century, could the mind of Leigh Hunt cease to speak to us in a book".
Ed. Bulwer, Lord Lytton.

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R = Reflector; L.J. = London Journal, 1834-35,

N.M. = New Monthly; I = Indicator; L.J. 1850 =

London Journal, 1850-51; M.C. = Monthly Chronicle;

E = Examiner.

CRITICAL REFERENCES.

CRITICAL/

CRITICAL NOTE. This collection, is perhaps not so interesting as its successor The Wishing Cap Papers, by the same editor, nor does it contain such great material. Its title "A Day by the Fire" is very fitting, as this essay, from the Reflector was the first which revealed Hunt as a great essayist with a manner all his own. It was well to collect together in one volume all the mythological essays, which Hunt himself intended to publish as a single volume under the title, The Fabulous World (See Letter to John Forster). This was never done. The Murdered Pump also deserves to be preserved. This story of a winter's night was founded on a real incident. It took place in front of the house of Sir John Trevor, master of the Rolls, a kinsman of Mr. Lloyd's. Love and Will is an account of Steele's periodical, The Lover.

SELECTIONS by OTHERS.

1° THE/ WISHING-CAP PAPERS/ by/ LEIGH HUNT./ Now first collected./ (quotation from Goldsmith) Boston:/ Lee and Shepard, Publishers./ New York:/ Lee Shepard and Dillingham./ 1873//.

8⁰ , 6 $\frac{3}{4}$ x 4 $\frac{1}{2}$, pp. 1-456, in dark blue cover having in centre of front, "The / Wishing Cap Papers. / Leigh Hunt. /" enclosed in thin gilt lines.

2⁰ SAME as ABOVE, but with "LONDON: / Sampson Low, Marston, Low and Searle, / Crown Buildings, 188 Fleet Street. / 1874.//

This is from the same plates as above and is the London Edition. It is printed on thicker paper. 8⁰. 7" x 4 $\frac{3}{4}$ ", pp. 1-456, in dark green binding with gold lines round sides of front—binding indeed, same as the companion volume, "A Day by the Fire".

The Editor's note "To the Reader" is signed "J.E.B. (abson), Melrose (U.S.A.) Dec. 4, 1872". He states that the book consists of "articles, hitherto uncollected, on an agreeable variety of subjects", and says truly that "most of the Wishing-Cap Papers are written in Leigh Hunt's happiest manner, and abound in rich and felicitous descriptions of nature, in loving comments on favourite authors and books, and in thoughtful and good-natured speculations on human life. Indeed some of the essays in the collection are, it seems to me, more terse in style, more vigorous in thought and more masculine/

masculine in tone, than even the best papers in the 'Indicator' or the 'Seer'; they show that the genial essayist had "true capabilities of wrath" and could battle bravely for the right as the hacks of the Tory press learned to their cost".

"None of the Wishing-Caps, already included in "Men, Women and Books" are included in this Volume".

The Articles on The Town show "the first sprightly runnings" which were afterwards to expand into the topographical volumes.

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THE WISHING-CAP.

I. Introduction	11)	
II. A Walk in Covent Garden	22)	
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IV. A Walk in the City	43)	
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VI. St. James's Park.	64)	March 28, 1824
VII. Spring.	74)	- October 16,
VIII. Rainy-day Poetry.	81)	1825.
IX. Eating and Drinking	89)	
X. The Valley of Ladies	97)	
XI. Love, and the Country	106)	

NOTE: ("At Maiano (1824) I wrote the articles which appeared in the Examiner under the title of the Wishing Cap. Probably the reader knows nothing about them; but they contained some germs of a book he may not be unacquainted with, called The Town, as well as some articles since approved of in the volume entitled Men, Women and Books. The title was very genuine. Vol. II. chap. XXI. p. 152.

MISCELLANEOUS ESSAYS AND SKETCHES.

	PAGE		
Personal Reminiscences of Lords.	117	1830	T.
A Letter on, to, and by the Book-Personage known by the name of "The Reader"	124	1830	T.
Dr. Doddridge and the Ladies.	138	1830	T.
Confectionary	154	1830	T.
A Treatise on Devils	160	1830	T.
A Few Words on Angels	184	1830	T.
Child-Bed. A Prose Poem.	201	1827-37.	M.R.
Rousseau's Pygmalion.	202	1820	I.
On the Suburbs of Genoa and the Country about London.	213	1823	L.R.
Dr. Johnson, The Devil, and Mr. Cobbett.	244	1830	T.
Coffee-Houses and Smoking	246	1826	N.M.
Wit made easy, or a Hint to Word-Catchers.	257	1825	N.M.
The Fencing-Master's Choice.	262	1828	C.
Twilight accused and defended.	266	1834	L.J.
Table-Wits - A Breakfast.	278	1820	I.
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Going to the Play Again.	288	1828	C.
Ladies' Bonnets in the Theatre	295	1831	T.
Molière's Tartuffe.	298	1828	C.
Hereditary House of Players.	311	1830	T.
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Opera of the White and Red Rose Madame Pasta in the Lover.	331	1828	C.
On French Opera Dancing.	337	1828	C.
Recollections of Old Actors.	348	1831	T.
Clarendon's History of the Rebellion.	360	1825	N.M.
George Selwyn and his Contem- poraries.	388	1844	E.R.

T = Tatler, M.R. = Monthly Repository, I = Indicator
 L.Ex. = Literary Examiner, N.M. = New Monthly,
 C = Companion, L.J. = London Journal, E.R. = Edin-
 burgh Review.

CRITICAL NOTICES.

CRITICAL/

CRITICAL NOTE. The Editor has added, at the foot of the page, many useful notes. These explain points the reader wants to know. For example, he gives the persons who attended the Lambs' Thursday evenings, of whom Leigh Hunt gives only the initials.

Quotations also from other essays are added when necessary. Altogether, the editing is excellent and concise. The collection, in its variety, is one of the pleasantest of the author, and is chosen for the interest of its matter, rather than only for its belle-lettre character. It has also, forming part of the text of Love and the Country, a translation of Maynard's Adieu to Ladies, and of Froissart's The Beauty who was told to be proud, not included in Milford's Edition or mentioned in his Bibliography; and it gives the text of the ridiculous poem with 150 rhymes on 'philosopher', mentioned by Milford, p. 751. "On the Suburbs of Genoa," etc. (addressed to Vincent Novello) is given in full, as it was originally written. This was worth preserving in book form.

THE BOOK-LOVER'S / ENCHIRIDION:/ THOUGHTS on
 the/ SOLACE/ and/ COMPANIONSHIP/ of Books,/ etc./
 By ALEXANDER IRELAND, etc. Simpkin, Marshall &
 Co./ W. & R. Chambers/ 1883// A Fourth Edition,
 revised and enlarged, appeared in 1884.

On pp. 197-223 appear long quotations
 from most of Hunt's essays on Books. (4th Edition).

ESSAYS / by / LEIGH HUNT. / Edited, with
 Introduction and Notes, / by / Arthur Symons, /
 London:/ Walter Scott, 24 Warwick Lane, Paternoster
 Row./ 1887 // (One of the Camelot Classics, Edited
 by Ernest Rhys, and frequently reprinted in the
 Walter Scott Library).

8^{vo}, 6 $\frac{3}{4}$ " x 4 $\frac{3}{4}$ ", pp. 1-XX + 1-304 (Essays) + 305-14
 (Notes). A short critical and biographical intro-
 duction by Arthur Symons occupies pp. VII-XX.

CRITICAL REFERENCES.

CRITICAL NOTE. "The Essays contained in this
 volume are taken, with two exceptions, from "The
 Indicator", "The Companion", and "The Seer",
 The first two papers - "Dreams on the Borders of
 the Land of Poetry" and "Pocket-books and Keepsakes"
 - have never before been printed under the name of
 their author. They are taken from "The Keepsake"
 for 1828, where they appeared anonymously. (Editor's
 Note p. 307). These last two were, as Mr. Symons
 says further on, first identified by Dykes Campbell.
 "I/

"I am not sure that Leigh Hunt does not touch the highest point of style in the best parts of this paper" says Mr. Symons with great truth in a note on the former.

He admits that "with a view to representing Hunt only by his very best work, I have omitted a paragraph or passage here and there". This is not at all a defensible method of treating what is after all, a revision by Hunt himself. The notes, bibliographical and other, are few but excellent.

The "Introduction" written in a charming style, is excellent in its critical portion, but an unsafe guide in its biographical. Dates are often wrong and there is no warrant for stating that the early essays in the "Traveller" were theatrical. Also, there was real cordiality between Hunt and Byron during the period of imprisonment and for some time after. (The Editor, it should be noted, was then only 22).

The critical portion which is a charming presentation of the qualities and defects of Hunt as essayist, also points out the dependence of his literary upon his moral qualities and the importance of "The Religion of the Heart" in any estimate of his work. The concluding passage is fine. "I cannot/

cannot think that Leigh Hunt was of the build and stature to 'wrestle with and conquer Time; his flight was the swallow's - short, uneven, uncertain and like the swallow, his day may be over with the summer. But he is specially eminent among the lesser men, and to neglect him is to lose a pleasure which we can get only from him. He is never quite without attractiveness; but his best writings are those in which a congenial subject carries him away, in which he finds scope for an often felicitous fancy, and a frequently charming grace of style". Fine, but not strictly accurate; for he frequently touches the skirts of greatness, is, after all, the most typical, though not the greatest, essayist of his epoch and the most Catholic of its critics.

THE CAVENDISH LIBRARY / LEIGH HUNT /
as / POET and ESSAYIST / being / THE CHOICEST
PASSAGES from his WORKS / Selected and Edited /
With a Biographical Introduction / By Charles Kent /
London and New York / Frederick Warne and Co. /
1889 //.

8^o, 7 $\frac{11}{10}$ " x 5 $\frac{1}{4}$ ", i - xlviii (Biographical Introduction ix-xlviii); Leigh Hunt's Poems 3-78;
Leigh Hunt's Essays 81-524; Leontius (Poem on Leigh Hunt/

Hunt), By Charles Kent, 524-26; Bibliography 527-28. The Frontispiece is a fine steel engraving of the Armytage portrait (astat 66).

CRITICAL NOTICES

CRITICAL NOTE. This Selection is still the most comprehensive that has been attempted. Its aim is to bring together in a single volume the "choicest productions " of the author as Poet and Essayist and to give, as the editor says, "Infinite riches, in a little room". It has also the merit of quoting the source and date of each essay, - a thing seldom done and especially necessary in the case of Leigh Hunt. There are, besides, not only selections from the essays proper, but also from works like "The Town," "Imagination and Fancy" "Wit and Humour", and "Table Talk". Of material not easily accessible is the charming translation of Gresset, ('Ver-Vert - The Parrot of the Nuns') and "Specimens of British Poetesses", both from "Men, Women, and/

and Books"; "The Monthly Nurse" and "The Conductor" the two delightful character-sketches from Kenny Meadow's 'Heads of the People', and extracts from the Edinburgh Review articles on the Colmans and George Selwyn. Its defect is that it often gives only bits of essays, a practice to be severely condemned in a short selection but more acceptable here, since it increases the variety of riches.

The "Biographical Introduction" is an accurate well written encyclopaedic memoir which may be compared for manner and method with Alexander Ireland's account in the D.N.B. It was well to hint at - a fact not made clear in the "Autobiography" - that Leigh Hunt inherited his black hair and dark colour from his mother, not his father. This gets rid of the idea sometimes casually met with, and due in part to his own phraseology, that Leigh Hunt had 'black' blood in his veins. His mother was of pure English and quaker ancestry. It was well also to emphasize the fact that Keats and Shelley paid Hunt the signal tribute of imitating the Rimini couplet and manner the former in "Lamia" and the latter in "Julian and Maddalo". However, Hunt's relations with Byron in Italy/

Italy are not properly stated, though it is true that "Lord Byron and some of his contemporaries" was written "from first to last under the profoundest error of judgment". Also, Shelley and Hunt first met not in 1809 but in 1811; there was never any hope of Murray publishing the "Liberal"; and there were five, not two, issues of the "Literary Pocket-Book"; However, these are minor slips.

Towards the end, Charles Kent, Editor from 1846 of _____ gives his reminiscences of Hunt and includes some letters and extracts from letters not found elsewhere. "Young though I was, Leigh Hunt, to my great delight, did me the honour of seeking my personal acquaintance by reason of what I, as his anonymous critic, had written about him; and when we were once brought together, that acquaintance, in spite of the disparity of years between us, soon ripened into an intimate and affectionate friendship". Charles Kent was one of those who saw Hunt drive off to Putney in August, 1859.

The poem, "Leontius", which appeared in "Bentley's Miscellany", (June 1858), breathes affectionate hero-worship more than poetry. "Leontius" was a nickname given by Byron to Hunt, while they were both staying at the Casa Lanfauchi.

TALES / by / LEIGH HUNT / Now first collected / With a Prefatory Memoir / by / William Knight, LL.D. / Professor of Moral Philosophy in the University of St. Andrews / London / William Paterson & Co. / 1891//

8^o, 7" x 5", pp. i-xxxviii + 1-388; Prefatory Memoir V-XXXVI. (Frontispiece is a good reproduction of the Hayter portrait.)

Fifty-five copies were also printed on Dutch hand-made paper.

CONTENTS.

The Florentine Lovers. L. (No. I) & S.

The Beau Miser, and what happened to him at Brighton. I. Nov. 3, 1819.

Jack Abbot's Breakfast. M, W. & B. E. & H.M. 1837.

Galgano and Madonna Minoccia. I. July 5, 1820.

The Nurture of Triptolemus. I. Sept. 20, 1820 & 1834.

The Fair Revenge. I. Jan. 12, 1820 & 1834.

Ver-Vert; or, The Parrot of the Nuns. Exam. 1824-25, and M. W. & B.

The Adventures of Cephalus and Procris. I. April, 12, 1820.

The Day of the Disasters of Carfington. Blundell, Esquire. M, W. & B. & N.M. 1837

The Shoemaker of Veyros, I. Dec. 1, 1819 & 1834.

Ronald/

Ronald of the Perfect Hand. I. Feb. 23, 1820.

The Daughter of Hippocrates. I. June 14, 1820
& 1834.

Godiva. I. Oct. 27, 1819 & 1834.

The Italian Girl. I. June 21, 1820 & 1834.

The True Story of Vertumnus and Pomona. C.
1828 & 1834.

The Destruction of the Cenci Family, I. July
19, 1820.

Pulci. I. March 7, 1821 & 1834.

Farinetta and Farinonna; or How to make Five
Pleasures of One, and be in Five Places at
Once. I. Aug. 16, 1820.

A Year of Honeymoons. Bull's Court Mag. 1832
m

A Tale for a Chinney Corner I. Dec. 15, 1819
& 1834.

Charles Brandon and Mary Queen of France. I.
Nov. 10, 1819 & 1834.

Gilbert! Gilbert! I. Nov. 24th 1819 & 1834.

The Mountain of the Two Lovers C. 1828 & 1834.

The Hamadryad I. Sept. 13, 1820 & 1834.

A Novel Party. Examiner 1825.

The Bull-Fight. London Journal, 1850.

The Marriage of Belphegor. I. Oct. 25, 1820.

The Generous Woman. I. Nov. 1, 1820.

I = Indicator, M, W. & B. = Men, Women and Books,

C = Companion, L = Liberal, S. = Seer.

CRILL: A Reprint of this is in "The Million Library"
Series. (Walter Scott)

CRITICAL REFERENCES.

CRITICAL NOTE. Leigh Hunt, in many ways, a Janus, fell heir to the 18th century short moral, classical and allegorical tale through the work he did in Classic Tales (q.v.); and some of his best prose and most characteristic writing is to be found in this selection. It is by no means complete, but no good example has been omitted. In classical tales like Shelley's favourite, The Fair Revenge and the Nurture of Triptolemus, there is a firmness of language and even progression of idea often lacking in Hunt's essays proper. Yet such Tales remain half essays, a feature which distinguishes them from the modern short story. The former, springs, indeed, naturally out of the essay and was used by Steele, for example, as another method of impressing a didactic idea; the latter springs rather from some proverb or apologue and is often/

often but an anecdote with point writ large.

However, Hunt had also a merry humour which is excellently shown in the really great adventures of Jack Abbott and Carfington Blundell, Esquire. One wishes he had given more tales like these which are approaches to the 19th century short story. They have the merry and innocent humour which belongs to the Latin races rather than to English and are too little known. The Beau Miser is of the same class and the translation of the story of the immortal Ver-Vert which is ~~inimitable~~. "A Year of Honeymoons" is mawkish and too long drawn out and "Farinetta & Farinonna", a partial failure.

The Memoir is a pleasantly written but a somewhat unequal production. It has several peculiar statements. The Juvenilia was first published in 1801, not 1802, and was much more than a 'booklet'; though the Examiner prosecution did make Hunt the hero of the hour, it can scarcely be said that it did him "ultimately more good than harm", nor can it truly be said that in Italy, "Byron was kind to him in many ways"; and to assert of one of the most charming and kindly of editors that he had "none of the tact and give-and-take policy which are/

are essential in order to work with literary assistants " is utter nonsense. Also, it was Christianism, not the Religion of the Heart that was written at Maiano in 1823; and the Tatler began in 1830, not 1831. These mistakes taken collectively do not say much for the writer's accuracy. However, his criticism of Rimini is exceedingly fine and sympathetic and in many points truly illuminative.

"In conception and execution it was inspired by Boccaccio and Ariosto, as well as by Dante whatever its minor defects it helped to emancipate the literature of his time from the trammels of conventionalities, almost as much as Wordsworth had done in another direction. He had gone back from the monotonous pomp and stilted artificiality of Pope to the naturalness of Chaucer as recast by Dryden. . . . There is much in the story that is capricious and even incongruous; but it excels in pathos, and has the free sweep of successful narrative art. In some things it even excelled Dryden . . . he had a more southern insight into the beauties of colour". The summing up is also/

also adequate. "In his literary work with many mannerisms and some prolixity, Hunt is never dull, or prosaic, or commonplace. He had great fertility of mind, a genuine enthusiasm for literature, a happy art in prose criticism, the note of absolute sincerity in all he wrote and a certain delicacy, even a felicity of style".

One would have wished, after reading two such fine pieces of criticism, that the writer had said something of Hunt as a story-teller.

I. ESSAYS / of / LEIGH HUNT / SELECTED and EDITED / by / REGINALD BRIMLEY JOHNSON / with Introduction / Portrait by S. Lawrence / and etchings by Herbert Railton / London / J.M. Dent and Co. / 69 Great Eastern Street / 1891. (The Temple Library).

8°, 6 $\frac{1}{4}$ " x 3 $\frac{7}{8}$ " , i-xxviii + 1-236;

Frontispiece is from a sketch by Samuel Lawrence of Leigh Hunt and there are illustrations of the Chapel at Horsemonger Lane Gaol and of Christ's Hospital. The Introduction occupies pp. XI-XXVIII.

II. There was also a LARGE PAPER EDITION of 225 numbered copies.

CRITICAL NOTE. The Contents, entitled "Essays, Miscellaneous, Critical and Autobiographical", are worth careful study. The Editor avoids the beaten track of selectors and gives examples of the author's prose from 1806 to 1855. He thus proves that as great prose is to be found in the rarer books as in the 'Indicator' and 'Imagination and Fancy'. To follow his own order, there are among others three extracts from The Months (1821), the whimsical "Letter of a Parish Church in Italy" from the New Monthly of 1825, "The Chinese Apologue" from the "Reflector", the most stinging portion of the leader from the Examiner of March 22nd, 1812, which led its author to Horsemonger Gaol, two selections from the Goldsmith essay in Classic Tales, the fine criticism on Gray and the description of John Buncle from A Book for a Corner, the dedication to Foliage, several selections from Wit and Humour, the appreciation of Burns from the Jar of Honey and of Wordsworth from the Notes to the Feast of the Poets. These, along with the usual Now, The Old Lady, My Books, and Getting up on Cold Mornings, give a good idea of the author's scope and variety.

There/

There are also some illuminating notes. The Preface states that the Selections have been printed from the earliest known editions and to each is prefixed a list of all the occasions in which it has formerly appeared. Those which are given for the first time have been printed from copies made by Mr. Alex. Ireland from the original MSS. and with the permission of Mr. Walter Leigh Hunt.

The Introduction is a beautifully written statement of the sympathetic attitude its author was to adopt towards Leigh Hunt in his Life of 1896 (q.v.) Yet two of its sentences deserve quotation here.

"He was fortunate in his friends, throughout life, or rather his beautiful nature always attracted to itself the most congenial companions".

"His picture of 'the noble poets' (Byron's) character is now admitted on all hands to be true, original and essentially kindly". (The 'essentially kindly' can scarcely be defended)

I. POEMS / of / LEIGH HUNT/ with prefaces
from some of his periodicals/ Selected and Edited/
by/ Reginald Brimley Johnson / with Bibliography /
and/

and etchings by Herbert Railton / London / J.M.
Dent and Co. / 69 Great Eastern Street / 1891 //.

8°, 6 $\frac{1}{4}$ " x 3 $\frac{7}{8}$ ", i-xii + 1-163 (Poems),
164-230 (Prefaces to Periodicals) 231-268. (Classi-
fied Bibliography). This is uniform with above
and is indeed named Vol. II.

II. There is likewise a similar LARGE PAPER
EDITION. The frontispiece is the Birth-Place at
Southgate. There are also illustrations of Leigh
Hunt's House at Hampstead, and of the House at
Putney in which he died.

The PREFACES to PERIODICALS include
the Prospectus of the Examiner (q.v.), the Preface
at end of Vol. I of the Examiner, (1808) the "Ex-
planation and Retrospection" Article from the
Monthly Repository of Oct. 1837, The Prospectuses
of The Reflector and The Chat of the Week, the Pre-
face to the Liberal, the Editor's farewell to his
readers of the Chat of the Week from the Tatler of
Sept. 4th, 1830 and No. I of The Indicator (Oct. 13th
1819).

CRITICAL REFERENCES.

CRITICAL NOTE. Leigh Hunt started so many periodicals and wrote such delightful prefaces to them all that Mr. Brimley Johnson deserves thanks for bringing some of the best of them together. (See the notices under the various periodicals). Hunt had the art of making such things essays just as he had the even more difficult art of penning dedications which are familiar and yet elegant, complimentary and yet natural.

~~FOR~~ THE CLASSIFIED BIBLIOGRAPHY at end of volume.

(See under Bibliographies).

WHAT IS POETRY? Edited by Albert S. Cook. Ginn & Co. 1893.

See under 'Imagination & Fancy'
1844.

DRAMATIC ESSAYS. Edited by Archer & Lowe, 1894.
See under "Critical Essays on the Performers of the London Theatres" (1806) and The Tatler (1830-32).

THE / WORLD of BOOKS / and other
ESSAYS / By / LEIGH HUNT / London / Gay and Bird /
1899//. (The Bibelots Series edited by J. Potter
Briscoe/

Briscoe, F.R.H.S.)

8^{vo}, 5" x 3", pp. i-xvi + 1-150 (including Index). There is a good reproduction of the Armytage portrait as frontispiece. This is a fine art book and exists in two formats, one on Japanese Vellum limited to sixty copies.

CRITICAL REFERENCES.

CRITICAL NOTE. The selections consist of The World of Books, Social Morality, Cowley and Thomson Pope, Bookstalls and Galateo, Book-binding and Heliodorus, all from "Men, Women and Books" along with My Books from "The Literary Examiner" (1823) Upon Indexes from the end of the first volume of the Indicator (1819) and a short extract from the first article on Chaucer in the "London Journal". (June 13, 1835).

These are the most characteristic essays on Books and Leigh Hunt was a bookman. Ireland, in his "Book-Lover's Enchiridion" (1884) had already given the cream of these essays in extracts but/

but it was good to have them complete and all together in a lovely form. The introduction (V - XIII) is short, but good.

HELPS to the STUDY / of / LEIGH HUNT'S
ESSAYS / by / C.D. PUNCHARD, B.A. / London / Mac-
millan etc. / 1899 //.

8⁰, 6 $\frac{3}{4}$ " x 4 $\frac{5}{8}$ " pp. 1-116.

CRITICAL NOTE. The purpose of this is very utilitarian as it consists merely of notes "necessary for assisting the student in preparing for examination the selection" by Symons (1887) q.v. There is an account of 'Leigh Hunt's Life and Writings' on pp. 9-24 and an Index. The material is excellent.

DANTE'S DIVINE COMEDY. The book and its story.
1903. See Stories from
the Italian Poets. 1846.

THE ESSAYS of / LEIGH HUNT / Edited /
by / Arthur Symons / with Illustrations by / H.M.
Brock / 1903 / London. J.M. Dent & Sons, Ltd. /
Aldine House / 29 & 30 Bedford St. Covent Garden
W.C. //.

Reprinted/

Reprinted 1905, 1910, 1922.

8°, 7 $\frac{1}{4}$ " x 4 $\frac{5}{16}$ ", pp. i-xiv + 1-368.

The format is handsome and the illustrations numbering 50 are fine examples of Brock's work.

CRITICAL REFERENCES.

CRITICAL NOTE. The editor states that "the greater part of the essays which follow are taken from "The Indicator", "The Companion" and "The Seer"; some form "The Wishing-Cap Papers" (1873 q.v.) One is taken from "Men, Women, and Books" (1849), (sic.) and five are from . . . "Critical Essays on the London Theatres" (1807). The essays from "The Indicator", "The Companion", and "The Seer" are reprinted in most cases from the latest editions published during the lifetime of Leigh Hunt; two, however, which he never reprinted, are taken from the original edition of "The Indicator" (1819-21)".

These/

These last two are "Country Little Known" and "On the Talking of Nonsense"; that from "Men, Women and Books" is "Bookbinding and Heliodorns"; the five from the "Critical Essays" are those on Mr. Kemble, Mr. Charles Kemble, Mrs. Siddons, Mr. Munden, and Mr. Mathews; 'Rhyme and Reason' reprinted from 'The Seer', but originally in 'The Liberal, is here and is well worth making easily accessible; the delightful Wishing-Caps" "Going to the Play again" "Recollections of Old Actors" and "Coffee-houses and Smoking" are also given; and "A Treatise on Devils" and "A Few Words on Angels", suggested by the reading of Scott's essays on Demonology appear. The others form a good selection.

In the very short "Preface", the Editor states that his aim has been to provide a companion volume to that of 1887 (q.v.) Only a very few of the essays previously chosen reappear, because they are 'specially suitable for a book which is to be illustrated'. He then condemns his excessive severity of 1887 in pruning away excrescences and now thinks "that it is best, under all circumstances, to leave things as they were written". This is, of course, the only sane course for an editor. In conclusion /

conclusion, he gives a poem of Meredith's contributed to Once a Week of Dec. 31, 1859 and entitled "The Crown of Love" which is based on the same story as Hunt told in "The Mountain of the Two Lovers" Millais, he states, has also a painting on the theme.

THE / ARNOLD / PROSE BOOKS / BOOK 14/SELECTIONS
from / LEIGH HUNT/.

"Birds shall sing for thy deight
Each May morning" /

London / Edward Arnold / Price Fourpence // (1905).

8^o, pp. 1-48.

CRITICAL NOTE. This is a school book which gives extracts from the Autobiography on The Author's School days, his imprisonment and Charles Lamb, along with the essays on "Stage Coaches", "Getting up on Cold Mornings", "Spring" and "Dreams on the Borders of the Land of Poetry" and the discourse on "Responsibility" from the Table Talk.

ESSAYS and SKETCHES / by / LEIGH HUNT /
Chosen and Edited with an Introduction / by / R.
Brimley Johnson / Henry Frowde / Oxford University
Press / London, etc. / 1906 (Reprinted 1912) .

8^o /

8^o, 5 $\frac{13}{16}$ " x 3 $\frac{11}{16}$ " , pp. i-xx + 1-420

in several styles. Introduction pp. V-XIII.

CRITICAL REFERENCES.

CRITICAL NOTE. The Introduction gives shortly the views contained in Mr. Brimley Johnson's larger account of the author (see Leigh Hunt 1896 under 'Biographical and Critical'). It is excellent in substance and in manner. Mr. Johnson has really investigated for himself the ins and outs of the Byron episode and speaks forcibly in Hunt's favour. His summing-up of Hunt in a quotation from his Life is admirable, though he is too strong when he speaks of "the undesirable shallowness " of Hunt's intellect. He was, indeed, no philosopher, and depended, like several greater poets and critics, upon his instincts and tastes rather than upon ratiocination; but this is the attitude of many of the best critics of life as well as of literature. Also, reach and scope and extent of knowledge surely show/ly/

showly great-mindedness and, because he gives knowledge pleasantly in a style that is easy and fluent, this is not to condemn a writer. Some critics often forget that writing that racks the brain before the meaning is apparent is often bad writing.

In the beginning, however, due stress is laid upon the importance of Hunt's criticism for catholicity and universality. However, did Hunt ever write in a 'well-stored library'? Perhaps the 'journalistic' note in Hunt is too strongly emphasised, for Hunt was really not a true journalist. He was a very talented literary man who unfortunately, like many another of the present day, fell into journalism and so gave posterity only 'broken lights' of himself.

The Contents are all that could be desired. There are selections not only from the 'Essays', but from 'Imagination and Fancy', 'The Town'. 'The Jar of Honey', 'The ~~Autobiography~~ Autobiography', and other works. Nor are the Tales and the earlier works forgotten. They are arranged under the headings of In Heaven and Earth, Characters, Books and Bookmen. Tales, old and New, Kings and Princes, About Town, The Theatres. The Country, On Dumb Animals. The Weather, At Home. and On Dress and Manners. They are indeed full and/

and varied and more than sufficient to give a busy man and the general reader an excellent idea of Hunt as essayist, teller of tales, and critic of life and of literature.

ESSAYS / by / LEIGH HUNT / with Biographical Introduction / by / Hannaford Bennett / London / John Long etc. 1907 // (Carlton Classics)
 8° , $5 \frac{7}{8}$ " x $3 \frac{7}{8}$ ", 1-152. The Introduction occupies pp. 7-15.

CRITICAL REFERENCES.

CRITICAL NOTE. The selection consists of the better known essays and the Introduction is a good biographical sketch.

ON PIGS / CHARLES LAMB and / LEIGH HUNT / (Design) / T.N. Foulis / / Edinburgh and London / 1908 //.

(Little Prose Masterpieces : Volume Nine).

4° , $6 \frac{3}{16}$ " x $3 \frac{1}{16}$ ", pp. 1-38.

CRITICAL/

CRITICAL NOTE. This contains Lamb's "Dissertation upon Roast Pig" and Leigh Hunt's essay "On the Graces and Anxieties of Pig Driving". Hunt's gaiety of heart and whimsical quizzical eyes make his slighter thing almost greater as literature than Lamb's documented and longer "Dissertation". It has certainly a charm which the other lacks. Carlyle, in a letter of April 8, 1834 describes it as 'a most tickling thing'.

LEIGH HUNT / COACHES and COACHING /
Embellished / with pictures by / Paul Hardy /.
Sisley's L^d. / Makers of Beautiful Books / London //
(No Date 1908)

6° 5 $\frac{1}{8}$ " x 3 $\frac{1}{6}$ ", pp. 1-70.

CRITICAL NOTE. This gives "Coaches and Coaching" and "Night Watchmen" along with four illustrations. The former may, in parts, be compared with De. Quincey's 'English Mail-Coach', which, of course, completely outclasses it.

LEIGH HUNT. / SELECTIONS in PROSE /
and VERSE / Edited with Introduction and Notes /
by / J.H. Lobban, M.A. / Lecturer in English
Literature, /

Literature, Birkbeck College, London / Cambridge:/
at the University Press/ 1909.// (English
Literature for Schools).

8°, 6 $\frac{11}{16}$ " x 4 $\frac{9}{16}$ " , pp. i-xvi + 1-
149 (Text) + 150-164. Notes.

CRITICAL REFERENCES.

CRITICAL NOTE. This is a short but excellent introduction. The writer well says that Hunt's fame rests not on his poetry, but "on his prose-writings, on his critical sagacity, and on his remarkable influence upon his greater contemporaries". He is, however, too emphatic ⁽¹⁾ when he says that "his literary enthusiasm far outran his capacity" and that most of his literary criticism "may be described as gossip about books", and when he infers, in speaking of the Liberal incident that Hunt should have been born in the age of Gay when "the man of letters thought it compatible with dignity" to accept patronage. Also it may be doubted if Leigh Hunt wanted the laureateship in 1850. However, the treatment/

treatment is generally sound and correct as when it is said that Leigh Hunt among his contemporaries "best maintains the 18th century manner and tradition".

The NOTES, are for school use, but are good and sufficient.

The PROSE SELECTIONS taken from the Indicator and Companion and Seer Volumes are representative of the author.

THE REGENT LIBRARY / LEIGH HUNT / by /
Edward Storer / London / Herbert and Daniel / 22
Maddox Street / W. (1911).

8^o,

pp. i-viii + 9-396.

The Introduction occupies pp. 9-26; a Calendar of Principal Events in Leigh Hunt's Life, p. 27; Appreciations and Testimonia, 28-32; Poetry 33-41; Essays and Sketches 42-175; Stories 176-214; Criticism 215-272; Biographical and Autobiographical 273-332; Shorter Extracts 333-382; A Short Bibliography of Leigh Hunt's Works, 383-393; Iconography. 394-396. There is a good reproduction of the Portrait by Lawrence for Frontispiece and a decorative title-page on imitation vellum.

CRITICAL REFERENCES.

CRITICAL NOTE. There is a general Introduction and a critical note to each of the sections.

The General Introduction is, on the whole, appreciative and scores some good points. It is fair to Hunt on the Byron episode and is good on him as an essayist. Yet certain phrases and passages irritate. To say, for example that art for Hunt was "a quiet domestic emotion, not an awful and glorious passion" is delusive, for Hunt, whatever may be thought of some of his work, lived with art, for him 'no casual mistress, but a wife'. And it is surely inconsistent with the writer's excellent statement of Hunt as essayist to talk of his 'butterfly talent'? Lastly, it is too bad to speak of Hunt as "an exquisite little master of French symbolism or the so-called decadence" when it is very obvious both from internal evidence and from his own statements, that he was influenced by the French 18th century, by Marmontel and Voltaire). One should like, too, to have the 'Creole' question completely settled, instead of vague references to it here and elsewhere.

The notes to the various sections are admirable. Under Criticism occurs the statement that/

that it was largely due to Hunt that Shelley and Keats triumphed as soon as they did. This is entirely true and needs emphasizing. "While Byron, Moore and Campbell were being praised beyond their deserts, Hunt was doing his best to straighten out one of the maddest tangles and confusions into which English criticism and poetry had ever adventured". However, it is a mistake to say that the "Autobiography" is the product of Hunt's age". It is a large portion of it, "Lord Byron and his Contemporaries". Hunt was an admirable book-maker and, is continually using up old material. The Selections are all that can be desired.

WHAT IS POETRY? in "ENGLISH CRITICAL ESSAYS. (19th Century), Oxford Press, World's Classics, 1916, see under "Imagination and Fancy" (1844).

THE POETRY and PROSE of / COLERIDGE, LAMB and LEIGH HUNT / (The Christ's Hospital Anthology)/ Selected and Edited / with a Synchronous Narrative of their Lives / by / S.E. Winbolt, M.A./ with Illustrations / Published by W.J. Bryce/ Bookseller/

Bookseller to Christ's Hospital/ at 24A, Regent Street, London, S.W.1 / and to be obtained from all Booksellers / 1920 //.

8^o, 8 $\frac{5}{8}$ " x 5 $\frac{5}{8}$ " pp. i-xvi + 1-108

(Narratives of the Lives) + 111-364, Selections from the Writings Arranged in Chronological Order, 365-368, Select Bibliography of Coleridge, Lamb and Leigh Hunt, 369-372, Portraits of Coleridge, Lamb and Leigh Hunt, 373-76, Index. On the Front Cover is given the Christ's Hospital Badge.

CRITICAL REFERENCES.

CRITICAL NOTE. The selections from Hunt's prose, interspersed among those of Coleridge and Lamb according to date, include Tragedy, Mr. Kemble, and Mrs. Siddons from the Critical Essays of 1807, Essays in Theatrical Criticism from the Autobiography, Coaches from the Indicator of 1820, Coleridge's Imagination and Fancy from Imagination and Fancy, Wordsworth from the Autobiography and a few/

few others. They are not too varied nor representative. The Synchronous "Narratives of the Lives" irritates, it must be said, because of its method. In theory, it seems excellent to 'weave together the strands of the lives and works of the three' and to show 'to what a remarkable extent the whole lives of these schoolfellows were interdependent and coloured by early school associations and by the friendships that grew from them". However, if too many facts and these, often public events, are interwoven, congestion takes place - as in this really careful, on the whole accurate and painstaking study. Such synchronous events might have been given in a list of dates as in the entirely admirable and very full one at the beginning of Mr. Humphrey Milford's Edition of the Poetry (q.v.) or the facts of the lives could have been given in three short abstracts. Then their influence upon each other and the effect of similar associations and events could have been treated in a more general account. However, the narratives as they are given are mines of information from which suggestions have been taken and one cannot quarrel with them. Yet it cannot be said that such a volume can appeal forcibly to boys and it was for the boys of Christ's Hospital/

Hospital that it was written. Mr. S.E. Winbolt who is one of the masters, knows his subject well, and points out, in the beginning that Lamb, Coleridge and Hunt, especially the last, are not well known among their successors of the blue-coat school, though there is now a Coleridge House and a Lamb House at Horsham and also a Lamb Medal for English Essay-writing.

Among interesting topics may be mentioned the great praise given to Bowyer by Mr. Winbolt, the full treatment of Hunt as dramatic critic, the unfortunate leaning to the Skimpole idea, and the account of the four prosecutions. In summing-up, the author says, that,

"Hunt, in poetry or prose, was not an original genius in the sense of being a great inventor; but he was second to none in putting before his audience the best of what he found in his phenomenal travels in the wide field of literature".

III.

BOOKS FORMERLY in the POSSESSION
of LEIGH HUNT.

It is unfortunate for British students and admirers of Hunt that a large part of his library was at his death purchased by his American publisher and friend, Mr. Fields. They are, however, through the beneficence of his widow, Mrs Fields, now preserved together in the Cambridge University Library, Harvard. These books are very interesting, for Leigh Hunt, like Coleridge, was in the habit of marking passages and of adding notes and comments.

A good number are still in Britain, in the British Museum or in private hands. The following have been examined.

- (1). JU-KIAO-LI: / or, the / TWO FAIR COUSINS./
A CHINESE NOVEL./ From the French Version
of / M. Abel-Remusat. / 2 Vols. London:
Hunt and Clarks (1827) (British Museum).

Both volumes have Hunt's signature and on fly-leaf, it is stated "This book was given by Leigh Hunt to Charles Kent his friend". There are a few MS. notes/

notes by Hunt in both volumes and markings by Thomas Carlyle in Vol. II. The two volumes are bound in one. This was a favourite book and Hunt makes occasional references to it in his Correspondence and elsewhere.

II. LIFE OF TORQUATO TASSO; with an historical and critical account of his writings, by John Black. 2 Vols. Edinburgh, Printed for John Murray by James Ballantyne & Co. 1810. These have his signature and numerous markings and interesting notes. He probably used them when preparing his translation of the Amyntas and when writing his account of Tasso in the "Stories from the Italian Poets" (British Museum).

III. RELIGION of the HEART, copy prepared for a new edition to be entitled "Cardinomia" See under 'Religion of the Heart'. (British Museum).

IV. 'IMAGINATION and FANCY', evidently made up partly of proof sheets. See under 'Imagination and Fancy' (British Museum).

V. THE LETTERS of PLINY THE YOUNGER with Observations on each Letter; and an Essay on Pliny's/

Pliny's Life, Addressed to Charles Lord Boyle. By John Earl of Orrery. 2 vols. 1751. (British Museum) With L.H.'s signature on 1st Volume, and a few markings and MS. notes in the margins.

VI. CHRISTIANISM in the POSSESSION of MR. T.J. WISE. See under Christianism.

VII. THE / BRITISH MUSE, / or, / A COLLECTION of THOUGHTS / MORAL, NATURAL, and SUB-LIME, / of our / ENGLISH POETS: / who flourished in the / Sixteenth and Seventeenth Centuries / etc. / By Thomas Hayward, Gent. London, (1738) (In the writer's possession)

On the Title-page of 1st Volume is "Vincent from his loving Father Leigh Hunt". However, the volumes were evidently originally Leigh Hunt's own, for ^{alone} his signature occurs on the fly-leaf of Vols. II. & III. On the back fly-leaf of the 1st two Volumes is written a list of subjects as in the text. These are arranged in alphabetical order and quotations from the poets, long and short, are given under each. The Volumes are most valuable in themselves, as they give sometimes quotations from plays which have disappeared.

Leigh/

Leigh Hunt must have used them frequently, for the markings and notes are very numerous. One recognises constantly quotations he has used in his various works.

For others, including Todd's Spenser, plays of Beaumont and Fletcher and Byron's Works presented to him by the poet in 1815, see under. Forster Bequest

FORSTER BEQUEST LIBRARY. (Victoria and Albert Museum, South Kensington). PRINTED BOOKS by LEIGH HUNT in the

This munificent and valuable collection contains (in one edition or another) most of the works of Leigh Hunt. It has first editions of nearly all the volumes issued from the beginning of the friendship (1829) until Leigh Hunt's death (1859). There are many lacunae in the works published before 1829.

Its chief interest, however, lies in the autograph and MS. material inside the volumes. Here one handles books fingered by the author and thumbed by his friend. Most are presentation copies and contain on the fly-leaf such language of friendship as "The Author to his dear friend, John Forster gratefully", or "To John Forster from his affectionate friend Leigh Hunt", or "To John Forster with kindest/

kindest love and thanks from L.H.". In 'Captain Sword and Captain Pen' (1849) is found "John Forster, Esq. The first copy by the Author's particular request"; on the Title of Lord Byron etc. (2nd Ed.) "Leigh Hunt wishes he had made a present of this book to John Forster"; and in A Tale for a Chimney Corner etc. (1869) there is the pathetic "John Forster, Esq, In Memory of Leigh Hunt". In the "Critical Essays on the Performers of the London Theatres" (1807) (q.v.) there are prints of the various actors. Of "Christianism" (1832) there are four copies, slightly different (q.v.). The books, therefore, speak to us of their owner and author.

Besides there are others with MS. marks and notes by our author. The Reflector (1811) has some pages corrected and altered in pencil and two notes in MS. Leigh Hunt's copy of Spenser's Works, Ed. by Henry John Todd, 8 Vols. (1805) may here be handled. It has his autograph, and MS. notes by himself and also by Landor. To sit with this in one's hands floods the mind with feelings akin to those that come on the mention of some old Romance, for one recalls the passages he culled, the episodes he praised, the appreciations he wrote in many publications and/

and one thinks of him and Keats bending over the volume at Hampstead and of him and Landor turning over its leaves in Italy. There are also single plays of Beaumont and Fletcher, portions of an edition by Theobald, Seward, and Sympson (1750) with MS. marks and remarks by Forster as well as Hunt. These are valuable for criticism as they indicate the process by which Hunt's Beaumont and Fletcher Selections (1855) were formed. George Steevens's Edition of Shakespeare is also here with Autograph, marks, and remarks in MS. However, the most interesting volume is the "Works of Lord Byron" (4th Ed. 1811) which contains on the back of the half-title, "Given me by the author on my birth-day, October 19, 1815, Leigh Hunt". (Byron was then still an admirer of Hunt, who had been only eight months out of prison). Pages 23 and 24 are wanting and there are MS. alterations and corrections in Byron's handwriting.

Thirdly, there are cuttings from magazines and newspapers preserved by Forster and contained in a large volume. (Pamphlets No. 518, dated 1854). Many of these are by or refer to Leigh Hunt. They include,

1^o "An attempt of the Author to estimate his own character".

2^o Copy of No. I of Leigh Hunt's London Journal, inscribed in the right-hand corner with "To dear Forster on his birth-day - the little present of a large friendship". Leigh Hunt was always great on birthdays, both of those of famous men and those of his friends. Once when he and the Novellos were to celebrate that of Haydn, news came to the ears of that unconquerable egoist B.R. Haydon, who declared they must have mistaken the day.

3^o NEW MONTHLY CUTTINGS.

- (1) Criticism of Female Beauty. 2 arts. See above p. 191. and "Men, Women and Books".
- (2) "The Family Journal", Prepared evidently for Volume form, from the articles of 1825 with alterations and corrections in MS. These were, however, never reprinted in toto. See above p. 186 seq.
- (3) Specimens of a Dictionary of Love and Beauty. New Monthly Articles with alterations for re-publication. They were never afterwards published in toto. See above p. 194 seq.

4^o THE MONTHLY REPOSITORY (q.v.) Editor's Farewell Address to the Public.

5^o List of the Locks of Hair in the Possession of Mr. Leigh Hunt as marked in his own handwriting. (A Printed List).

To/

To collect locks of hair from his friends was surely a peculiar fad for a man. Yet Hunt had, in his possession, locks of Keats, Shelley, Mrs Shelley, Coleridge, Lamb, Hazlitt, Wordsworth, Robert Browning and E.B.B. Procter, Miss Edgeworth, Southwood Smith, R.H. Horne, G.P.R. James and Carlyle. To obtain the last, (with autograph, 15th March 1840) must have been a great feat of friendship, unless Jane Welsh acted as tonsorial artist. There is also a lock of Milton's hair with a pedigree for authenticity. It was "given by Dr. Johnson to Hoole and by Hoole to Dr. Batty who gave it to Leigh Hunt". This lock, if one remembers rightly can be traced back to the daughter of Milton whom Addison befriended. There is also a lock from Dr. Johnson's great head, given to Dr. Batty by Mrs Hoole, two days after Johnson's death; and two specimens of Swift's, through the same source and one of Napoleon, through Lord Byron.

Such a collection may sometimes be useful to the investigator. It includes locks of Washington and Lee (the mover of American Independence) and the list of owners proves that S. Adams Lee, the editor of the American edition of Hunt's Poems, was a descendant of the latter.

WISHING/

I V .

CORRESPONDENCE .

IV. CORRESPONDENCE.

The/ CORRESPONDENCE/ of/ LEIGH Hunt./ Edited by
his eldest son. (Thornton Hunt)./

"What if some little payne the passage have,
That makes frayle flesh to feare the bitter wave?
Is not short payne well borne, that brings long
ease,
And lays the soule to sleep in quiet grave?
Sleep after toyle, port after stormie seas,
Ease after warre, death after life, does greatly
please".

Spenser's "Faerie Queene"/

With a Portrait (after Samuel Lawrence) / in two Vol-
umes / Vol.I (or Vol.II) / London: / Smith, Elder and
Co., 65 Cornhill./ MDCCCLXII. 8⁰, 7³/₈"x5", pp.1-VIII +
1-333. Vol. I. ; pp.1-IV +
1-331. Vol. II.

CRITICAL REFERENCES.

CRITICAL/

CRITICAL NOTE. This collection of Leigh Hunt's Correspondence aimed, in the words of his son, at choosing "those letters which best illustrated the life and character of the man, the vicissitudes which he underwent, and the qualities which sustained him; enabling him in a long career of troublous change and constant anxiety, to extract a large amount of happiness for himself, and to confer still more upon others". "The arrangement of the collection was unavoidably arbitrary" he goes on to say, and, indeed, he might have supplied an Index, as letters are often difficult to find. However, one is thankful to have correspondence, that gives both sides of the case instead of, as often happens in collections of letters, only one side.

One cannot go into details, but among the interesting items must be mentioned the memorandum upon the earliest books Leigh Hunt had read, some early love letters, the Journal begun, but continued only for a few days, in Surrey Jail, the Shelley Correspondence, that with Elizabeth Kent over her book, FLORA DOMESTICA, that with Macaulay and Macvey Napier over the contributions to the Edinburgh Review, that with Lord Melbourne and Lord John Russell, and the Browning letters.

The two Volumes are fairly comprehensive but do not nearly exhaust the Correspondence. Thornton Hunt/

Hunt indeed, promised a third volume which was never published.

The notices prefixed to each division are very important as a supplement to the Autobiography for facts relating to Hunt's life.

LETTERS in MS.

The following have been examined.

I. In Dyce and Forster Bequest Library, South Kensington.

A. To Walter Savage Landor.

(1) No.170. Forster Collection of MMS. XXIX. Reproduced in fac-simile in Vol. II, p.221 of Autobiography. Dated July 9th. (no year - perhaps 1851).

"Immortal names - conceive, when I wrote those words, how I felt in reading your own".

(2). Forster Collection MSS.II. No. 22. Kensington January 3rd. 1851).

Hunt writes that 'although no unworthy reader of your classicalities or discerners of the much which they say in little', yet his readers are neither 'classical' nor 'subtle' and so asks for titles to the short poems he has sent for the London Journal of 1850-1. (q.v. for the poems).

(3)/

(3). No.18 of same collection as above. Kensington. January 9th, (1851)

In continuation of above. He has included the poems under the general title "POEMATTI". "because I always identify you, as I do Milton, with something Italian, as well as classical". He asks again for particular titles to the poems, because his readers are ignorant of "classicalities" and sends with the letter "none of the sorry pay".

(4). 'Soliloquy' letter to Landor asking for help in his Journal (No date - 1850) (No. 24, same collection) The letter begins.

"Soliloquy

"I wonder (beautiful absurd word!) if Landor has seen the announcement of a certain 'Leigh Hunt's Journal'." He asks for help. No politics wanted, Journal to be a "sweet all-embracing phenomenon" and so he has need of Landor's "sunny and dulcet side". Something of Carlyle to be in 1st number and "I hope of Tennyson" (He hoped, however, in vain, for Tennyson's contribution). Contributions to be paid for, no matter who sends them in and "all names (of contributors) will appear". See London Journal 1850.

B. From W.S.Landor to Leigh Hunt. Landor's reply to above. (No date or address).

He sends "success to the undertaking", and mentions/

mentions that only poem worthy his notice sent some months ago to Forster. Forster should be written to. The money to go to the patriots of Germany.

C. Letters to John Forster.

Note. There are many letters to or from Forster in the Correspondence (1862) See under "J.F."

(1). No. 171 Forster Collection of MSS. XXIX.

Tuesday Evening, Aug. 21. (no year) Forster still at 58 Lincoln's Inn Fields. Short note making an appointment.

(2). Forster Collection MSS. X. No. 101. (no date)

The subject is the Beaumont and Fletcher Selection, hence date 1855. (See also under Books in Dyce and Dyce and Forster Library). Thanks Forster for extracts and says he has not made clear his strictures on B. & F. "The objection was not intended to apply to any voluptuousness of thought or of word, warranted by passion or imagination, but solely to cold impertinences, ostentation of the chaste and unchaste equally (such) and degradations of body and soul in the manner (of) Swift. I am inclined to sympathise warmly enough, perhaps too warmly, with anything really pleasurable and which nature has not made incongruous and revolting: but I could never 'abide' those cold-blooded utterances out of the marble spouts of unfeelingness and vain chatter especially when poisoned by drafts upon the//

the surgery and the public sewer". All this is very important for his Preface to the B.&F. Selections and for the views on Bowdlerizing which he announced as early as the Reflector (q.v.)

At the end, he adds

"I have not forgotten the poet Owen Meredith".

(3). No.102 do. Hammersmith Oct.25. (1854?)

He asks Forster to come along as Hurst and Blackett have made a proposal and he wishes his advice. "Tea for a friend always from six to eight". The proposal was the publication of the articles on Kensington as "the Old Court Suburb".

II. IN the BRITISH MUSEUM.

(1). Letter of sympathy to Charles Reynell on the death of his wife. (No date - Feb. 1835) It is one of the tenderest letters ever penned and, although a copy of it is before one as one writes, one feels it, a desecration to quote from it. See also Religion of the Heart.

III. In Mr T.J.WISE'S COLLECTION.

I. Nine letters from Leigh Hunt to Mrs Hunt (1806-13) and one from her (1829). Mr Wise states in his catalogue that "Nos. 1-5 are in the office-hand used by Hunt in his brother Stephen's office and at the War Office:/"

office: Nos. 6-9 are in the editorial hand of one who writes against time for the press". None has yet appeared in print.

1^o Doncaster, Feb. 13, 1806. To Miss Kent (afterwards Mrs Hunt) from "your affectionate Henry". Compare those of the same period addressed to Miss Kent in the Correspondence (1862). It relates a journey on horseback with his friend, Mr Robertson and an adventure in the "Lincolnshire floods". Lincoln Cathedral is carefully described. He then lectures his sweetheart.

"this last letter gave you more satisfaction when you had finished it, because you took more pains with it. What a pleasure to take pains for those we love"!

He is very exuberant in the description of his love.

The Statesman is mentioned as probably coming out in a week.

2^o. 5th August, 1807. "My dearest girl". The following passage is "extremely 'preceptorial' in tone".

"I have not been so delighted a long time as I was with your letter: it is careful, neat, sensible, worthy of you to write and me to receive. And did you not feel much happier now after such writing, than when you sent me/

me those - But I will forget them. Oh Marian, you do not know how easy it is for you to please your dear Henry!" etc.

He is anxious over her Education and gives her advice on reading.

(3). Monday, 13th June, 1808. (From Nottingham with which he is not too pleased) Here he discusses Miss Woodfall, the actress. "From reading the critical Essays and taking in the Examiner she fancied I was a tremendous looking fellow". Although he sympathizes with the lady, he must summon up all his critical coolness . . . "I must dip my pen in no woman's tears". Miss Woodfall took "every opportunity of looking to the box in which I sat". He here shows his pleasure in being, as theatrical critic, a personage dreaded by the actress. (Compare Critical Essays 1807)

(4). Monday, 17th October, 1808. To Miss Kent, "My dearest girl" who is staying at Ramsgate. Still 'pre-ceptorial'. "You know I do not wish ladies to be great politicians, but a little knowledge of what is passing is as well in everything, and always throws a grace and easiness into our conversation".

(5). Wednesday, 7th June, 1809 to "My dear, dear Marian", at Capt. Grant's, High Wycombe, Bucks.

He proposes to marry her by special license,
the/

the day after her arrival in town. They will live with his brother John and his wife. "You know the reasons why my brother and myself cannot separate our establishments. . . just now". They were married on 3rd July that same year.

(6). Bath 12 o'clock, Sunday, August 1812. To Mrs Leigh Hunt ("My dear girl") He is an invalid.

(7). Surrey Jail, 17th May, 1813. To Mrs Leigh Hunt who is at Brighton with the children. Both are ill. "If I only fancy that you are getting these fits of illness upon you. . . . I shall long to dash myself through the walls of the prison, though pretty well grown used to them by this time". States that Moore has called on him and ^{that} Byron wishes to call. Thornton sends him marbles and he sends three Greek words.

(8). Surrey Jail, 24th May, 1813. To Mrs Leigh Hunt, still at Brighton. Barnes and Lamb have called. Thanks her for proposing to come back four days sooner.

(9). Surrey Jail, June 2nd, 1813. He has been turning up the Jail garden. "I have but a few words to write to you, for Lord Byron has looked ⁱⁿ upon me after dinner with another book upon Italy, and sate chatting so long that it wants only twenty minutes to six".

(10). From Mrs Hunt (signed "his faulty Marian") to "my dearest own love". No address nor date except 'Wednesday evening'. Probably, from contents, written immediately/

immediately before Hunt removed from Epsom to Brompton (1829). This is a very fine letter, and reveals Mrs Hunt at her best. It begins thus:

"The dear kindness of your letter was a sad (or rather cheerful) reproach to me for the dreariness of mine: but the heart that wrote the one will forgive the other, When I came to where you call me 'darling' I quite trembled with delight: that you should call me such a tender title as that, was more than I ventured to think of. It seemed as if my youth was come back again, and I forgot for a minute or two every trouble I had in the world. I have worn your letter next my heart"- etc.

Thornton has sent two drawings and writes half a page. The drawings are of

- (1) Britomartis setting out in quest of Artegall,
- (2) Amadis and Oriana playing at chess.

(These are not preserved).

A letter with much behind it; but one cannot here enter upon a discussion of Mrs Hunt's weaknesses.

NOTE. All those letters were, through the courtesy of Mr T.J.Wise, examined and read. They have never been published, though they throw some interesting side-lights on Hunt. The quotations are given with the kind permission of Mr T.J.Wise.

The last is on smaller notepaper; some of the others/

others are on large sheets of superfine paper: and one is gilt-edged.

II. Enclosed in Mr Wise's copy of Christianism (q.v) This letter is headed "Ewell - Oct. 29. Marianna Mia, It has no year, but, from the Beaumont and Fletcher references belongs almost certainly to 1855. He speaks as if he were hoping to write again for the Edinburgh Review and continues:-

"Meanwhile, in order that I may lose no time in doing what I can, I have hit upon a matter of compilation, or selection rather, which I really think the booksellers would buy of me off-hand. It is a thing that was never done before, and which the extraordinary nature of the authors - their unreadableness in general and their great beauty in passages - has long rendered a want among the lovers of books: - to wit, the Beauties of Beaumont and Fletcher". He asks her to send him some of their plays.

III. Two letters giving an account of the death of Shelley, both very important for the history of that poet's untimely end.

(1). This is given in Vol.I, p.189 of the Correspondence (1862), which has the same text except a few variations in punctuation. It is to his sister-in-law, Elizabeth Kent, and is dated "Pisa, 20th July, 1822" fourteen/

fourteen days after the tragedy.

(2) See also Correspondence (1862) Vol.I,p.194, which has also the same text, except for a few variations in punctuation. It is to Horace Smith and is dated "Pisa, July 25th, 1822".

LORD BROUGHAM.

LETTERS from LORD BROUGHAM to LEIGH HUNT.

I. See Correspondence 1862. Henry Brougham, as a young man, qualified for the English bar and settled at The Temple. His politics were reforming and he acted as counsel for the Hunts in their prosecutions. However, he was also interested in literature as is seen from his correspondence with Hunt.

II. TEMPLE BAR, Vol. XLVII, 1876, pp. 221-234, in an article by S.R. Townshend Mayer, five letters are given, not found in the above, Oct. 21, 1812; May 18, 1813; - 1815; Aug. 27, 1829; and 1829 (Thursday)

The last two speak of a volume upon the Streets of the Metropolis to be written for the 'Society for the Diffusion of Useful Knowledge'; of which Brougham was then a leading light. Nothing more is heard of this volume, but the material gathered for it was undoubtedly used for the Town articles of the London Journal (1834).

BYRON.

LETTERS of BYRON to HUNT.

(1). Twelve Letters and two fragments in 'Lord Byron and Some of His Contemporaries' (1828).

I. 4, Bennett Street, Dec. 2nd 1813. Admires his stand for liberty and hopes that the friendship may be permanent.

II. Dec. 22, 1813. Apologises for not visiting Hunt.

III. Feb. 9, 1814. Thanks Hunt for remarks about him in The Feast of the Poets and "your notes are of a very high order indeed, particularly on Wordsworth".

IV. Oct. 15, 1814. Sends game to Hunt. "I am about to be married".

V. June 1st, 1815. Sends theatre tickets (which Hunt refuses owing to his determination never to accept tickets for theatre) - some 'recent letters from Paris' for use in Examiner Thanks for ye Mask (The Mask of Liberty) and praises its preface.

VI. Oct. 7, 1815. Feeling against Wordsworth's position in 1815 Feast of the Poets. "the blind monarch of the one-eyed".

VII./

VII. Feb. 15, 1815. Important for text of English Bards and Scotch Reviewers. Sends Hunt a copy with MS. corrections. (See Dyce and Forster Bequest)

VIII. Oct, 22, 1815. Praise of Rimini, yet speaks of "occasional quaintness and obscurity, and a kind of harsh and yet colloquial compounding of epithets".

IX. Sept - Oct. 30, 1815. Denunciation of Wordsworth.

X. Jan. 29, 1816. Speaks of his notes on MS. of Rimini, of Murray and of L. H.'s compliment in Examiner upon his speech in Lords.

XI. Feb. 26, 1816. Speaks of his coming divorce on Hunt's delicate question and of the 'Prefatory' Letter in Rimini, "a public compliment and a private kindness".

XII. March 14, 1816. Sends Theatre Tickets. Fragment I. Frere praises Rimini. Fragment II. On suppression of English Bards and Hunt's Methodists.

These are the records of what looks like a friendship.

II. THE WORKS of / LORD BYRON / Edited by / William Ernest Henley / Letters, 1804-1813 / London / William Heinemann / 1897 //

This/

This gives Nos. I and II. of above. Also, in a rhyming letter to Moore, dated May 19, 1813, Byron commands Moore to be with him to-morrow, "All ready and dress'd for proceeding to sponge on

(According to compact) the wit in the dungeon" This is the occasion of Henley's long diatribe given on pp. 435-440 of the Notes and reproduced in Essays II. (q.v.)

Lord Byron's Correspondence chiefly with Lady Melbourne, Mr. Hobhouse . . . P.B. Shelley, etc. John Murray 2 vols. 1922.

NOTE. This gives in full several letters about Hunt, only quoted from in Moore's Life.

In 1817, Shelley writing to Byron speaks of Hunt as Byron's friend and Byron, writing to Hobhouse says he is going to Rimini to get some Nimini-Pimini for his Rimini.

The letters dealing with the Liberal incident clear up certain matters. Byron's statement of expenditure can be easily contradicted from other evidence. The history of The Vision of Judgment may be accepted. The letter which offended Hunt is given in full.

COWDEN CLARKE.

RECOLLECTIONS of WRITERS, by CHARLES and MARY COWDEN CLARKE . . . with letters of LEIGH HUNT and a PREFACE by MARY COWDEN CLARKE, London, Sampson Low, 1878.

This contains "Leigh Hunt and his Letters".

NOTE. Mary Cowden Clarke was before marriage Mary Victoria Novello, the daughter of Hunt's friend, the musician, Vincent Novello. Charles Cowden Clarke was the son of the school-master of Keats and it was he who introduced the young poet to Hunt. Few of the letters are not contained in the Correspondence (1862). From them, one learns how Vincent Novello had Hunt's MS. of the translation of the Aminta, bound, along with the first edition in green and gold, how Mary Novello wore a lock of Leigh Hunt's hair in a ring, how Hunt discussed Chaucer and Shakespeare with Cowden Clarke, that the original title of Imagination and Fancy was True Poetry, how Leigh Hunt marked the books of his friends, how he admired Burns and spoke to them of many other things and many other projects. See also under Huntiana.

CHARLES/

CHARLES DICKENS.

LETTER FROM CHARLES DICKENS. See LEIGH HUNT
and / HAROLD SKIMPOLE / An UNPUBLISHED LETTER / by /
CHARLES DICKENS //

6⁰, 9" x 7½", pp. 1-12, with Foreward (3-8),
Letter and Facsimile of 9-12. 25 copies printed by
Mr. Clement Shorter, for distribution among his
friends. (No date) Copy in B.M.

The letter is dated "Gad's Hill Place,
Higham by Rochester, Kent,
Thursday, June 23, 1859,
and begins "My Dear Leigh Hunt,

Believe me, I have not forgotten that
matter; nor will I forget it. To alter the book it-
self, or to make any reference in the preface of
the book itself, would be to revive a forgotten
absurdity, etc.

Affectionately yours,

Charles Dickens.

NOTE. See Forster's Dickens. The Foreward, by Mr.
Clement Shorter, contains some important information
and references. He states that the letter is a reply
to one of the notes of Hunt to Dickens protesting
against /

against the universal acceptance by the literary world of the picture of him as Harold Skimpole. Mr. Shorter brings forward the evidence of Dr. Bird, against the view that on the question of money, Hunt failed to distinguish between meum and tuum. He also mentions the letter of Macaulay to Mrs. Hunt re-monstrating with her on her applications for money, without the knowledge of her husband.

S. C. HALLAM.

See also under Huntiana. In a Book of Memories, etc. letters of Hunt, in whole or in part, are quoted. See also Tennyson, a Memoir, by Hallam Tennyson for a letter to Hall about the Tennysons.

A. H. HALLAM.

LITERARY ANECDOTES / of the NINETEENTH CENTURY /
CONTRIBUTIONS towards a / LITERARY HISTORY of the
PERIOD / Edited by W. Robertson Nicoll, M.A., / LL.D.,
and Thomas J. Wise / London: Hodder and Stoughton /
Paternoster Row / MDCCCXCV.

. VOL. I. This gives,

(a). Letter to Leigh Hunt as Editor of the
Tatler (Jan. II, 1831) from Arthur Henry Hallam, ad-
vocating/

advocating the merits of poems by Alfred and Charles Tennyson, with an Introductory note by the editors.

The result was Hunt's articles in the Tatler of Feb. and March 1831.

(b). Another Letter to Leigh Hunt from above (Nov. 13th, 1832). He thanks him for a presentation copy of Shelley's Masque of Anarchy. "I have read it with great interest both for the author's sake and the editor's". He praises Shelley and states that he possesses 'a Copy of Spinoza's Ethics, said to have belonged to him'. He then thanks Hunt for praising his pamphlet on Rossetti (to Mr. Moxon) apologises for it, and adds that Alfred Tennyson is preparing another volume of poems, better than the last. (Hunt did not review the 1833 Volume).

(c). A Bundle of Letters (Ten in number) from Shelley to Leigh Hunt, with an introductory note by the Editor, which states that only one is as early as 1813, the rest being written between 1816 and 1822. He also shows that there is no doubt of their authenticity. They are all, with the exception of the 1st, now given in Ingpen's Edition of Shelley's Letters (q.v.) However, the editor's notes are illuminating.

The 1st letter, "Skinner Street, London, Dec. 7th, 1813" states that "Mr. James Ogilvie, the Orator/

Orator" has informed him that Hunt had said "that Milton died embracing the creed of Atheism".

WM. HAZLITT.

1. See Life by P.P. Howe, (1922).
2. See The London Mercury, April, 1923. On Receipt of Rimini. He parodies Jeffrey on Wordsworth.

JOHN KEATS.

LETTER of KEATS to LEIGH HUNT. This is the well known letter signed "John Keats alias Jun-kets". See the Lord Byron, (1828) Correspondence, (1862) Buxton Forman's Keats's Works (1889) and Sidney Colvin's Letters of John Keats (1891). In the Lord Byron it is incomplete. In other letters of Keats, there are numerous references to Hunt.

CHARLES KENT.

See SELECTIONS (1889)

The Introduction contains a few short letters and extracts from letters written in old age, which reveal Hunt's intimacy with the journalist.

CHARLES/

CHARLES LAMB.

See Correspondence (1862), Alfred Ainger, and E.V. Lucas.

JAMES RUSSELL LOWELL.

LETTERS. HARPER'S. 1894. VOL. I.

Lowell received a letter of introduction to Hunt on Sept. 6, 1852. Hunt had already by 1844, discovered his greatness as a poet. (See Jar of Honey). Indeed, the poet of A Fable for Critics must have made a strong appeal to the author of The Feast of the Poets and probably owed something to him, for the poem is written in the same galloping anapaests and describes the doings of Phoebus-Apollo.

MACAULAY.

See Life and Letters etc. Trevelyan. And Correspondence (1862). The letters discuss the Napier incident of 1841.

THOMAS MOORE.

IN MEMOIRS, JOURNAL, and CORRESPONDENCE of
THOMAS MOORE. Ed. Lord John Russell. (q.v.)

SIX LETTERS OF HUNT. Thornton Hunt

gives only one letter from Thomas Moore in the Correspondence. (1862). Here, one finds six letters of Hunt's, one of which is an answer to that letter. These are all in Vol. VIII.

1. pp. 120-23, dated "37 Portland Street, Oxford Road, Sept. 13, 1812." and beginning, "My dear Sir", He has been ill - thanks Moore for liking the Feast of the Poets (1812) - speaks of the poems he is writing - and congratulates Moore on his marriage.

2. p. 156-8.

"Surrey Jail, Sept. 20, 1813. My dear Moore, He has again been ill - speaks of his verses and of the revised edition of The Feast which he is preparing and begs Moore to point out any "unusual words" - has not again had the pleasure of a visit from Lord Byron.

3. p. 171-74. "Surrey Jail, March 4, 1814". This is in answer to the letter of Moore's given in Correspondence (1862) p. 92, Vol. I., where he wishes the Feast had contained more poetry and less criticism and wants to win Hunt from "those ministers of literary police".

In/

In this, Hunt takes Moore's criticism in good part but states that "one of the main objects of my notes on the Feast, was to give another finishing blow to the cold critical French school that established itself on the neck of our better literature. Let us return to our old fancy and feeling, and our fine, various, pregnant language, and my criticism will be nothing but panegyric". He mentions Moore's critic of The Champion to be "a very clever fellow", but "apt to go to extremes both in his censure and his praise" (Hazlitt).

IV. pp. 210-2. "Vale of Health, Hampstead. Feb. 1816 - My dear Moore", Rimini just out which he is sending, along with 2nd Ed. of Feast - has detected Moore as an Edinburgh Reviewer - speaks at large upon the moral aspects of Rimini.

V. pp. 214-16. "Hampstead, May 21, 1816." Proposes to call upon him the following Thursday between 12 and 1. - speaks of the Quarterly Review upon Rimini as "too bad in every way to annoy me . . . mere foaming at the mouth . . . cannot bring myself to believe that the author is either Southey or Gifford with all their party passion".

VI. p. 235-38. "13, Lisson Grove, North, near Paddington, March 24, 1818. Moore has been remembering Hunt in a letter to Mr. Shelley, for which he is thanked/

thanked - Hunt apologises for not reviewing Lalla Rookh in the Examiner - speaks of the Blackwood articles, the author of which has been growlingly recanting and "pretending he did not mean to attack me privately". (See Patmore under Ana)- L.R. "too florid in its general style" but has exquisite passages".

"On the other hand, I would not see you restrained so much as I formerly would have done in certain amatory respects etc." - has not yet met Mrs. Moore".

CRITICAL NOTE. These letters well bear out the pleasant relations between the two men. However Moore's radicalism was insincere, he became more and more attached to Whiggism and Holland House and more completely worldly at heart. Hence he left Hunt in the lurch. See The Liberal and The Tatler.

ROBERT OWEN.

See Robert Owen, a Biography. By Frank Podmore, etc. 1906.

NOTE. This contains a letter, (dated from 18 Elm-Tree Road, St. John's Wood . . . Sept, 16, 1831) re-introducing Mrs Hunt and speaking of her as his "Man of business", who comes to ask two favours. It informs us also that Owen had dined with the Hunts. See also Huntiana.

BRYAN WALLER PROCTER. (BARRY CORNWALL).

See Procter's "Autobiographical Fragment and Biographical Notes" (1877)

The Letter dated Aug. 3rd. (1855) The mention of a dedication, along with the month, makes the reference to the Beaumont and Fletcher Selections certain. See also Correspondence (1862) (Vol. II. p. 177).

The letter begins, characteristically, with, "Thanks for your thanks, my dear Procter . . . " and, in the latter half, Hunt accepts an invitation to dinner and discusses diet.

D. G. ROSSETTI.

LETTER to DANTE GABRIEL ROSSETTI, (See D.G.R., His Family Letters, etc.).

"Kensington, March 31, 1848.

My Dear Sir, -

"I have at length had the pleasure of reading your manuscripts, but am still forced to be very brief. I hope the agreeableness of my remarks will make amends for their shortness, since you have been good enough to constitute me a judge of powers of/

of which you ought to have no doubt. I felt perplexed, it is true, at first, by the translations, which, though containing evidences of a strong feeling of the truth and simplicity of the originals, appeared to me harsh, and want correctness in the versification. I guess indeed that you are altogether not so musical as pictorial. But, when I came to the originals of your own, I recognised an unquestionable poet, thoughtful, imaginative, and with rare powers of expression. I hailed you as such at once, without any misgiving, and besides your Dantesque heavens (without any hell to spoil them), admired the complete and genial round of your sympathies with humanity. I know not what sort of painter you are. If you paint as well as you write, you may be a rich man; or at all events, if you do not care to be rich, may get leisure enough to cultivate your writing. But I hardly need tell you that poetry, even the very best - nay, the best, in this respect, is apt to be the worst - is not a thing for a man to live upon while he is in the flesh, however immortal it may render him in spirit. - When I have succeeded in finding another house, I hope you will give me the pleasure of your acquaintance; and meantime I am, Dear Sir, with hearty zeal in the welfare of your genius,

Your obliged and faithful Servant,

LEIGH HUNT.

P.S. You will see some pencil-marks at the side of the passages I most admired".

CRITICAL NOTE. Here Hunt analyses the spirit of the young Rossetti. He is "an unquestionable poet, thoughtful, imaginative, with rare powers of expression". One wishes he had said something more definite upon The Blessed Damozel, the poem which according to Rossetti's brother caused his remark upon "Dantesque heavens". The only fault in the criticism is the remark that the young poet is not altogether so musical as pictorial. Yet he was to be at least more pictorial than musical and his music was never to equal that of Keats or Tennyson. The translations are those of the Early Italian Poets. One would like to see the original MSS. and to find out what passages this man of sure taste specially admired. Did Rossetti give him his translation of Sacchetti's 'Catch on a Wet Day', beginning in the original, "Passando con pensier fer un boschetto" ? Hunt had translated it for the Indicator of April 9, 1820 under the title of Gathering Flowers. (Milford p. 441).

Hunt's translation is even closer than Rossetti's and his language is certainly more musical and has caught more of the merriment of the piece. Curiously, both have occasional lines and phrases that remind one of Christina Rossetti's Goblin Market, Hunt oftener than her brother.

SHELLEY.

LETTERS of SHELLEY to LEIGH HUNT.

I. In Lord Byron and His Contemporaries are eight letters, dated,

- (1) Lyons, March 22, 1818.
- (2) Livorno, August, 15, 1819.
- (3) Livorno, Sept. 3, 1819.
- (4) Livorno, Sept. 27th, 1819.
- (5) Firenze, Dec. 2, 1819.
- (6) Florence, Dec. 23, 1819.
- (7) Dec. 1819.
- (8) Pisa, August 26th, 1821.

NOTE. Nos. 1-4 and 8 are given in Correspondence (1862), the fourth being there completed; all are in Roger Ingpen's Edition (1909) of Shelley's Letters, Nos. 2, 4, 6, and 8 being there completed and Nos. 5 and 7, being differently dated, respectively Nov. 13, 1819, and Nov. 1819.

II. See CORRESPONDENCE, 1862.

III. LETTERS / from / PERCY BYSSHE SHELLEY /
to / J.H. LEIGH HUNT / Edited by Thomas J. Wise /
In Two Volumes / Vol. I (or II.) / London: Privately
Printed./

Printed. / 1894 //.

Small Folio, 8" x 5 $\frac{1}{4}$ ", pp. i-x + 1-76. (Vol. I)
pp. i-viii + 1-71. (Vol. II.) Limited to 30 Copies
for private circulation only and handsomely bound
in light brown cloth.

NOTE. Mr. Wise states that "The letters have been
printed from the original holographs. It is well
known that Hunt "sub-edited" such of the letters as
were published by himself in his Autobiography and
other works - in some instances he considerably
garbled them. Wherever, therefore, any variation
is found between the present text of any letter, and
the version put forth by Hunt, the reading here given
may be accepted as the correct one".

This contains the letter dated, "University
College, Oxford, Sunday, 2nd March 1811," and begin-
ning, "Permit me, although a stranger . . . " and the
important fragment, dated Dec. 1816 about Harriet.
The letters numbered 26. All these, with the excep-
tions of the fragment and that dated "Skinner Street,
London, Sunday, 7th Dec. 1818," appear in Mr. Roger
Ingpen's Edition (q.v.) There is an ideal and very
full Index.

IV./

IV. THE LETTERS / of PERCY BYSSHE SHELLEY/
collected and edited / by / Roger Ingpen / with
illustrations / Vol. I. (or Vol. II)/. Pitman 1909.

This contains 24 of Mr. T.J. Wise's collection and in the 2nd Volumes, four letters in addition. These are dated "Marlow, Aug. 3, 1817", "Rome, May 29", "Pisa, Nov. 11, 1820" (To Marianne Hunt) "Pisa, June 22, 1821" (to the Editor of the Examiner) See also Dowden's Shelley.

W. W. STORY.

SIX LETTERS of LEIGH HUNT / Addressed to /
W. W. STORY, 1850-1856.//

London - Macmillan & Co., Limited, New York -
The Macmillan Company (Reprinted from "The Bulletin
and Review of the Keats - Shelley Memorial Rome, edited
by Sir Rennall Rodd and H. Nelson Gray No. 12".

Edition limited to 50 copies). 11 $\frac{7}{16}$ " x 8 $\frac{9}{16}$ "

Introductory Note. pp. 5-6 (signed)

H.N.G.

Six Letters of Leigh Hunt, 6-19..

Two letters to Story, the Sculptor, appear
in the Correspondence (1862), one, dated Rome, 4th
March, 1861, (to the son) which is not given among the
six, and another dated 13 Aug. 1856 which is given.
This, as well as one dated Dec. 21st, 1855 now rests
in the Archives of the Keats-Shelley Memorial at Rome.

Story/

Story met Hunt in London in 1850 and soon established very friendly relations. Hunt was interested in his art, and he helped Hunt in the negotiations that led to the publication of the American edition of the poems of 1857 by S. Adams Lee and the publisher James T. Fields. Adams Lee, a great admirer of Hunt, wished to present Hunt with a gift of 500 dollars. This Hunt refused and Lee thought that he was influenced by the "Slave taint". Story, by writing to Hunt explaining frankly the situation, received from him an answer denying that his refusal was due to slavery and appreciating highly the action of Adams Lee.

E. J. TRELAWNY.

LETTER from LEIGH HUNT to TRELAWNY, dated Pisa, 1st August, 1822 on pp. 137-9. (Chap. XIII) of "Recollections of Trelawny" (1858). This was sent to Leghorn "previous to burning the body". Hunt asks Trelawny to call upon him "in your way to your melancholy task", (the cremation of Shelley's remains). The ladies (Mrs Shelley and Mrs Williams) "wish to consult further with us". Inscriptions written by Hunt are subjoined and in a postscript, Hunt gives instructions/

instructions about a document box with a secret drawer if it is opened by the authorities. The inscriptions were not for the tomb at Rome, but probably for the brass plates of the oaken boxes which contained the ashes. As they are Hunt's composition, they are repeated here.

"Percy Bysshe Shelley, Anglus, oram Etruscum legens in navigiolo inter Ligurnum portum et Viam Regiam, procella periiit VIII. Non. Jul. MDCCCXXII. Aetat. suae XXX.

"Edvardus Elliker Williams, Anglica stirpe ortus, India orientali natus, a Ligurno portu in Viam Regiam Navigiolo proficiscens, tempestate periiit VIII. Non. Jul. MDCCCXXII. Aetat. Suae XXX".

Hunt also, as is well known, wrote the Latin inscription for the stone slab covering Shelley's grave, the beautiful "Cor Cordium" epitaph. The lines from the Tempest were suggested by Trelawny.

NOTE. Letters of Leigh Hunt are very numerous. The Correspondence of 1862 and those mentioned here are only a fraction of an immense correspondence, stretching over 50 years. It is scattered in many lands, in Britain and America, and specimens continually appear at sales. A recent catalogue of Dobell's contained/

contained letters in MS. from Laman Blanchard, Sir John Bowring, Alexander Bain, George L. Craik, Mrs. Kean (Ellen Tree), Sheridan Knowles, and others.

WILLIAM WORDSWORTH.

See Letters of the Wordsworth Family (1787-1855). Edited by Wm. Knight. 3 Vols. 1907 W.W. to Edward Moxon, 9th June, 1831. "Mr Leigh Hunt is a coxcomb, was a coxcomb, and ever will be a coxcomb".

V.

CRITICAL and BIOGRAPHICAL.

NOTE. See also under Selections by others, where the Introductory essays are discussed and under Huntiana.

Only a selection is here given and some of these without comment. Mr. Buxton Forman's Editions of Shelley and Keats, the late Professor Dowden's Shelley, Sir Sidney Colvin's Keats, Lucas's Lamb, P.P. Howe's Hazlitt and other larger works like The Works of Byron by Coleridge and Prothero and The Works of Hazlitt by Waller & Glover contain critical references to Hunt.

The present list of references is far from complete.

A / CRITIQUE / on / "THE LIBERAL" / (Two Quotations) / London: / Printed for the Author, by William Day, No. 17, / Goswell Street. / 1822. / Price Sixpence.

8^o, 8 $\frac{5}{16}$ " x 5", pp. 1-16, brochure.

NOTE. This contemporary pamphlet is devoted mainly to a denunciation of "The Vision of Judgment". It is orthodox and shows no great taste in poetry.

AYTOUN.

THE BOOK of BALLADS. Edited by Ben Gaultier (Martin and Aytoun). 1845, New Edition illustrated by Crowquill, Doyle, and Leech (1849) contains a parody on Leigh Hunt's poetry.

BLACKWOOD'S/

BLACKWOOD'S MAGAZINE.

The following are the chief references.

- II. 38;
- V. 97-8 and 640.
- VII. 664;
- X. 286, 733;
- XI. 113, 364;
- XII. 700;
- XIV. 240, 241;
- XVI. 67, 69;
- XVII. 389, 435;
- XXXV. 159;
- XXXVI. 272, 273;
- XL. 809.

NOTE. These are not complete.

GEORGE BRANDES.

MAIN CURRENTS in NINETEENTH CENTURY

LITERATURE. Vol. IV. Translation published by Heinemann. 1906.

NOTE. On p. 351, seq. Hunt is said to have conceived the idea of the Liberal and to have been so attracted to/

to Byron that he threw up all his prospects and landed penniless in Italy, where Byron generously gave him and his family shelter under his roof. The Liberal is given as the cause whereby Byron sank incredibly in the estimation of his countrymen. Byron is represented as sticking to Hunt in spite of all Moore's attempts.

All this is in contradiction to known facts.

EDMUND BLUNDEN.

See ATHENAEUM, June 4, 1920.

The POETRY of LEIGH HUNT. In a series of articles reviewing the contents of periodicals and entitled A Hundred Years Ago, Mr. Blunden also makes frequent references to the contents of The Indicator. He also reprinted A School-Master of the Old Leaven from The New Monthly, certainly Hunt's.

HALL CAINE.

COBWEBS of CRITICISM. A REVIEW of the FIRST REVIEWERS of THE "LAKE", "SATANIC" and "COCKNEY SCHOOLS" by T. Hall Caine. London: Elliot Stock. 1883.

NOTE./

NOTE. This gives an account of Blackwood and the Quarterly's denunciations of the Cockney School. It is prejudiced against Hunt.

FRANK CARR.

CHARACTERISTICS of LEIGH HUNT, as exhibited in that Typical Literary Periodical "Leigh Hunt's London Journal" (1834-35) with Illustrative Notes by Launcelot Cross. (Pseud. Frank Carr). Simpkin Marshall & Co. 1878. pp. 1-58.

NOTE. This gives a detailed appreciation of the London Journal (1834) and speaks very highly of Hunt's work generally.

SIR SIDNEY COLVIN.

1. JOHN KEATS. English Men of Letters. 1887.
New Edition 1889.

2. JOHN KEATS, His Life and Poetry, His Friends Critics and After-Fame. Sidney Colvin. Macmillan. 1917.

NOTE. The latter is very full and, though unsympathetic, treats Hunt with justice.

W. /

W. J. COURTHOPE.

A HISTORY / of / ENGLISH POETRY / by /
W.J. COURTHOPE, C.B. / etc. . . . Vol. VI. / (Mac-
millan) 1910. pp. 321-2 & 329-335.

CRITICAL NOTE. Hunt is criticised chiefly as a bad influence upon Keats in his "Handling of mythology", in his treatment of the 18th century diction, and his use of vulgar and sensuous imagery. The condemnation of Hunt is too severe and his influence upon Keats made too strong. There were elements within Keats himself springing from his education and his social surroundings which would have produced such faults in his early poetry, independently of Hunt. He was an even greater student of Lemprière and Spence than Hunt himself and he does not use such phrases as 'gentle squeeze' and 'hotly burn', because he was imitating another's work. In fact, Hunt seems to have tried to restrain his exuberance. Due stress is laid upon Rimini as "a new starting-point in the campaign against "poetic diction"; but it should have been remembered that Hunt all through, at least in his prose criticism, lays greater stress upon the monotonous versification/

versification of Pope than upon the enjambed line. He does not scorn Pope and 'One Boileau' like the young Keats in his Sleep and Poetry; he translated Le Lutrin and was continually praising The Rape of the Lock.

CUNNINGHAM, ALLAN.

Biographical and Critical History of the Last Fifty Years.

PROFESSOR DOWDEN.

WARD'S ENGLISH POETS. VOL. IV -

(1894) pp. 340-342, critical article on Leigh Hunt's poetry by Professor Dowden.

Leigh Hunt's poetry is for him "poetry inspired by pleasure which never steals from his senses the freshness of boyhood, and never darkens his heart with the shadow of unsatisfied desire". It is not that of thought and passion, as was Shakespeare's, nor of scholarship and a rapt ambition as was Milton's; he would have passed his whole life in writing eternal new stories in verse. As examples, the Garden and Summer House from Rimini, Jenny Kissed me, The Grasshopper and/

and the Cricket, and The Fish, The Man, and the Spirit are given.

It is a short appreciative criticism which nevertheless impresses the reader with what Leigh Hunt could and could not achieve in poetry.

LEIGH HUNT. See ELTON, OLIVER: / A SURVEY of / ENGLISH LITERATURE / 1780-1830 / by / OLIVER ELTON / . . . in Two Volumes / Vol. I. (II.) / London / Edward Arnold / 1912 //.

Vol. II. Chap. XIX. section I. pp. 225-230 and references elsewhere.

II. A searching criticism, severe yet impartial and finding much to praise. He states that "Keats gained far more good from Hunt than harm".

A SURVEY of / ENGLISH LITERATURE / 1830-1880 / by / OLIVER ELTON / etc." in two Volumes. Arnold, 1920.

In Vol. I. there is a useful caveat upon the Post-Restoration Dramatists under Macaulay (p. 118), and a quotation of Leigh Hunt's opinion of Macaulay's poetry (p. 131).

In Vol. II. O'Shaughnessy is said to show some of Leigh Hunt's lapses in verse and Locker-Lampson/

Lampson and Thackeray, the essayist, to have something of his manner.

W. J. FOX.

LECTURES addressed chiefly to the Working Classes. (4 Vols.) (1845-49) See Vol. II. pp. 169-188.

GEORGE GILFILLAN in "A/ SECOND GALLERY/
 of / LITERARY PORTRAITS EDINBURGH:
 James Hogg. / London: R. Groombridge & Sons. /
 MDCCCL.// pp. 344-352.

CRITICAL NOTE. Half of this paper is devoted to other poets but the criticism of Hunt though slight and general, is good. It shows clearly that in 1850, Hunt was experiencing an 'Indian summer' of appreciation. - cf. last paragraph where Gilfillan says that Hunt stands among other poets "like an oak amidst the surrounding pines or birches" (the pines and birches evidently including Tennyson, and the Brownings.)

There are some good remarks. For example, "Hunt's vulgarity is that of circumstances and education, Byron's was ingrained in his nature" and "had Hunt been a less sincere and simple-minded person he might have been quite as popular a writer as Thomas Moore", for he had the 'champagne' qualities of that writer". The trouncing given to Moore is very good; however, there was no need to trounce Macaulay for the sake of Hunt. Some references to Hunt are to be found in other papers of the three series. In the paper on Mrs Shelley, he is called "a fine tricky medium between the poet and the wit a fairy fluctuating link, connecting Pope with Shelley".

A HISTORY of ITALIAN LITERATURE,
RICHARD GARNETT. (Heinemann) 1898.

This acknowledges the debt to Hunt of English students of Italian. Both as translator and 'genial' commentator, he did much to revive interest in Italian in the early 19th century. His stories from the Italian Poets "is a charming companion to Italian chivalric poetry", and the poetry at least, of Dante, who was not a congenial spirit, is fully appreciated. (Other works on Italian Literature have not yet been seen).

JAMES HANNAY.

CHARACTERS and CRITICISMS. (1865 Edinburgh)
The Correspondence of Leigh Hunt, pp. 210-229.

WILLIAM HAZLITT.

- See 1. The Spirit of the Age: Mr. Thomas Moore -
Mr. Leigh Hunt.
2. The Plain Speaker: On the Prose Style
of Poets.
3. Select British Poets. 1824 Ed. contains
selections from Hunt and critical com-
ments.
4. Other essays contain references.

HENLEY/

HENLEY.

WILLIAM ERNEST HENLEY / ESSAYS / Vol.
II. / etc. London: David Nutt / 1908. //

This gives the diatribe against Hunt reproduced from 'Letters of Lord Byron' Vol. I. (q.v.) Rimini is described as "that achievement in affected English and shabby-genteel heroics in which, by an immortal piece of Bathos, Dante's lovers, at the very crisis of their fate, are turned into a suburban milliner and her 'young man'. It also gives one of Moore's 'Vulgar' poems on Hunt (1828). Henley is harsher than Cordy Jeaffreson upon the money transactions.

I. A NEW / SPIRIT OF THE AGE / EDITED
by R.H. HORNE. / AUTHOR of 'ORION' etc. /

"It is an easy thing to praise or blame:
The hard task, and the virtue, to do both". /

Vol. I (or Vol. II.) / London: / Smith,
Elder and Co., 65, Cornhill. / 1844 //

II. See also WORLD'S CLASSICS 1907. Edited
by W. Jerrold.

The last article of Vol. I. is "William Wordsworth and Leigh Hunt" (pp. 305-332). The article on Thomas Carlyle, in the 2nd Volume is the usual source for the famous word-duel between Carlyle /

Carlyle and Hunt which ended under the stars (Vol. II. pp. 279-80). (See also under Masson).

CRITICAL NOTE. The comparison between Wordsworth and Hunt is not very well worked out. Hunt receives, as poet, essayist, and dramatist, high praise. He was, indeed, a "true poet and exquisite essayist" with a certain "knack of trifling", but it was the flattery of a friend surely which made Horne declare that "the tragic power of the "Story of Rimini" has scarcely been exceeded by any English poet, alive or dead". The following on Hunt's religious attitude is, however, good.

"In religious feeling . . . he has been misrepresented. It is certain that no man was ever more capable of the spirit of reverence; for God gifted him with a loving genius - with a genius to love and bless Chaucer's irrepressible "Ah, benedicite," falling for ever from his lips!"

ALEXANDER IRELAND.

DICTIONARY of NATIONAL BIOGRAPHY. Vol. XXVIII. Edited by Sidney Lee, article on Leigh Hunt by Alexander Ireland, pp. 267-274.

NOTE./

NOTE. This is a fine summary of Hunt's career, written by one who knew him in his last days. It is very accurate. However, Hunt was admitted to Christ's Hospital in 1791 (Nov.) not 1792 and there were five Literary Pocket-Books, not four. At the foot of the second column on p. 270, the evidently added sentence beginning "Between 1838 and 1841" . . . spoils the sequence, for the True Sun articles were contributed in 1833. For the Hunt-Byron controversy, the following sentence is worth consideration. "Shelley sent Hunt £150 in Jan. 1822, and urged him to secure some means of support other than the projected quarterly before finally leaving England." The writer mentions that there are extracts in Temple Bar (1873) of the Keepsake (1828) articles. (q.v.)

ALEXANDER IRELAND.

WILLIAM HAZLITT and LEIGH HUNT. (Alexander Ireland). Reprinted, with additions, from the Manchester Examiner and Times of May 7th, 1868. pp. 1-12. 12°. This is in the Forster Bequest. (q.v.)

R. /

R. BRIMLEY JOHNSON.

LEIGH HUNT by R. Brimley Johnson. Swan Sonnenschein & Co. 1896. pp. i-viii + 1-152 with portrait. This is a fully informed and sympathetic account.

MAGINN.

A GALLERY of ILLUSTRIOUS LITERARY CHARACTERS (1830-1838), Drawn by the late Daniel Maclise, R.A. and accompanied by notices chiefly by the late William Maginn, LL.D. Republished from 'Fraser's Magazine, Edited by Wm. Bates, B.A. etc. Chatto & Windus (1873).

NOTE. This gives some excellent appreciation and quotes The Fancy Concert.

MARY RUSSELL MITFORD.

RECOLLECTIONS / of / A LITERARY LIFE: / or, / BOOKS, PLACES, and PEOPLE. / by Mary Russell Mitford. etc. 3 Vols. 1852. (Bentley).

In Vol. II, in the section entitled "Poetry that Poets Love", pp. 172-183, Leigh Hunt's poetry is shortly discussed with copious extracts. Stress is/

is laid upon his merits as a translator, and upon the way he has diffused, "through a thousand pleasant channels, many of the finest parts of our finest writers. Again, "except Chaucer himself, no painter of processions has excelled the entrance of Paulo to Ravenna, in the Story of Rimini. "To L.H. six years old, during a sickness" is finely appreciated. NOTE. There is no mention of Hunt in the Life by L'Estrange. Hunt knew Our Village and highly praises it.

DAVID MASSON.

ESSAYS / BIOGRAPHICAL AND CRITICAL /
chiefly on / ENGLISH POETS. / etc. . . . Macmillan
and Co. / 1856.

The Essay there entitled THEORIES of POETRY gives the difference between the Aristotelian and Baconian attitude to poetry and shows that Wordsworth is Aristotelian and Coleridge and Hunt Baconian. It also discusses Hunt's definition of poetry in Imagination and Fancy.

This was reprinted also in "Wordsworth, Shelley, Keats and other Essays" 1874 (q.v.) and appeared originally in North British Review (Aug. 1853/

1853) (q.v.)

D. M. MOIR.

SKETCHES / of the / POETICAL LITERATURE /
of the / PAST HALF-CENTURY / etc. / D.M. Moir
(Delta) Blackwood. (1851).

NOTE. Leigh Hunt is discussed on pp. 209-215, at the beginning of Chapter V. Moir places Rimini too high, when he speaks of it as "a poem which to this day remains probably the very best exemplar alike "of the peculiar beauties and faults of the school which succeeded Scott and Wordsworth. However, although he praises his "sparkling and lively fancy" and his power of word-painting, he does not spare his taste which is "capricious" nor the leaning to the "light and familiar", which has prevented him from concentrating his powers upon some really great work.

COSMO MONKHOUSE.

LIFE of LEIGH HUNT by Cosmo Monkhouse.
(Great Writers Series. Walter Scott) 1893.

Accurate on the whole, but cold and unsympathetic.

HANDBOOK/

HANDBOOK / of the / DYCE and FORSTER /
COLLECTIONS / in the / SOUTH KENSINGTON MUSEUM, /
with ENGRAVINGS and FACSIMILIES. / Published for
the Committee of Council on Education. / by / Chap-
man and Hall, Limited, 193, Piccadilly. / (1880).

This contains a biographical sketch of
John Forster by Henry Morley. Chap. V. (pp. 53-73)
which contains some facts regarding the friendship
with Leigh Hunt.

The above should be read along with an
article on John Forster by the Rev. W. Elwin,
supplementary to this in the

SCIENCE and ART DEPARTMENT / of the
COMMITTEE of COUNCIL on EDUCATION. / SOUTH KEN-
SINGTON MUSEUM. / FORSTER COLLECTION. / A
CATALOGUE / of the / PRINTED BOOKS / bequeathed by /
JOHN FORSTER, Esq., LL.D. / with INDEX. / London /
Printed by Eyre and Spottiswoode / etc. 1888. // . pp.
VII-XXVIII.

This article deals with the formation of
Forster's literary tastes and the habits of his
literary life. It proves clearly that Leigh Hunt was
the formative influence which determined Forster's
abandonment of law for literature. Further remarks
will be found in Forster's "Life of Dickens" (q.v.)
and Renton's "John Forster and his Friends" (q.v.)

ASHCROFT NOBLE

LEIGH HUNT. THE MAN and the WRITER
(1886).

See. THE SONNET / in ENGLAND / and other
ESSAYS // by / J. Ashcroft Noble / London / Elkin
Mathews and John Lane / 1893 // . pp. 93-133.

Well informed and sympathetic, contains a
good statement of Hunt's relations with Byron, speak-
ing strongly against Professor Nichol's opinion
(Byron E.M.L.) Leslie Stephen's (Byron D.N.B.) and
Cordy Jeaffreson's The Real Lord Byron. It defends
Hunt against Hall Caine's aspersions (See Cobwebs of
Criticism).

J. HARWOOD PANTING.

THE POETICAL WORKS of LEIGH HUNT and
THOMAS HOOD (Selected). Edited, with Introduction,
By J. Warwood Panting. Canterbury Poets, Walter
Scott. 1889.

P. G. PATMORE.

REJECTED ARTICLES // SECOND EDITION / Lon-
don: Henry Colburn 1826 // (Anon., but by
P./

P. G. Patmore).

These are parodies in prose, suggested by the success of James & Horace Smith's Rejected Addresses. Leigh Hunt is represented by "Boccaccio and Fiametta. A Tale of the Greenwood Shade". (pp. 313-353). It is not a close parody and would scarcely be taken for one of Hunt's writings, if it were not signed L.H. and had the Indicator symbol.

LIST of REFERENCES in the QUARTERLY REVIEW.

GEORGE SAINTSBURY.

See. (1). Essays in English Literature
(1780-1860) Percival and Co. 1890
pp. 201-233.

(2). Nineteenth Century Literature.
Macmillan 1896 pp. 98-9, 198-200.

(3)./

- (3) A Short History of English Literature.
(1898).
- (4) (a) A History of Criticism and Literary
Taste in Europe. Blackwood (1904).
Vol. III. pp. 246-251.
- or (b) A History of English Criticism.
Blackwood. 1911. pp. 356-361.

These give the same material.

- (5) History of English Prosody. Vol. III.
Macmillan. 1910. Several References.
- (6) The Landors, Leigh Hunt, and De Quincey.
pp. 204-230, Vol. XII. Cambridge History
of Literature. (1915).
- (7) A History of English Prose Rhythm. George
Saintsbury. 1912. pp. 162-64.
- (8) The Bookman. January, 1923. Leigh Hunt
as Poet.

NOTE. A severe critic but fairer to the writer than
the man.

SWINBURNE.

CHARLES DICKENS. QUARTERLY REVIEW. July
1902 and WORKS.

NOTE. This gives an outspoken defence of Hunt, Swin-
burne is surprised that Dickens should have returned
no better an answer than he did". See "All the Year
Round" under Dickens.

TUCKERMAN/

TUCKERMAN, HENRY T.

THOUGHTS on the POETS. 3rd Edition, New York. 1848. Leigh Hunt, pp. 154-164.

PROFESSOR HUGH WALKER.

THE ENGLISH ESSAY and ESSAYISTS by Hugh Walker, M.A., LL.D. Dent (Channels of English Literature) 1915. pp. 166-173.

NOTE. Unsympathetic towards the man, but fair to him as an essayist.

EDWIN P. WHIPPLE.

ESSAYS and REVIEWS New York: Appleton & Company, etc. 2 vols. 1848 and 1849.

CRITICAL NOTE. Whipple (1819-86) a popular lecturer in his own day, was also a critic of high intellectual attainments, some originality and some style. His Essays and Reviews, in Vol. II. shortly reviews Hunt as a critic (pp. 154-6) and at greater length, discusses his poetry (pp. 342-8). The former article is entitled British Critics and contains comments upon Jeffrey, Mackintosh, Sir William Hamilton, Gifford and Hazlitt, besides Hunt, and appeared originally in the/

the North American Review (Oct. 1845) There Hunt is said to possess a 'natural taste' and a 'loving if not a learned spirit'. He is described as an 'excellent commentator on the minuter beauties of poetry' but in generalization 'feeble and jejune'. In the latter article, he admits praise sparingly, gives a searching criticism upon the morals of Rimini and is severe upon his 'verbal combinations'. He praises The Feast of the Poets, "the most delightful fanciful, witty, and impudent of Hunt's poems" and speaks of "the easy impudence of his chirping egotism".

A FEW ARTICLES from PAST and CURRENT
PERIODICALS.

ARTICLES, in 1923, occasioned by the publication of Milford's Edition of the Poems will be found in

THE LITERARY SUPPLEMENT,

THE OBSERVER. Mr. J.C. Squire.

THE SUNDAY TIMES. Mr. Edmund Gosse.

VI. HUNTIANA, &C.

HUNTIANA. References to Hunt are exceedingly numerous. Those that are here given form only a portion and further research may almost double their number. Some of them, too, are without comment, as time did not permit. It is not always easy to separate Ana from Correspondence and from Critical and Biographical references and the reader is accordingly, referred to the fore-going sections.

Hunt and Hope, /an appeal to the Public/by/
Mr. Dubost, /against the Calumnies of the/Editor of
the Examiner./etc. pp. i-xii + 1-48

Note. A pamphlet accusing Hunt of a foul attack against his (Mr Dubost's) picture, Beauty and the Beast, in the Examiner. A Mr. Thomas Hope had purchased ^{his} Damocles for £1500, but became convinced ^A that he was not the artist through his inferior work afterwards.

The date is probably 1809, not 1807.

Report/of the/Proceedings/on/An Information
Filed ex-officio,/by/His Majesty's Attorney General,/against/John Hunt, and Leigh Hunt,/Proprietors of/
the Examiner,/for Publishing an Article on Military punishment, which/originally appeared in/Drakard's
Stamford/

Stamford News: / Tried / In the Court of King's Bench
 at Westminster, / On Friday February 22, 1811, / before /
 The Right Honourable Lord Ellenborough, / Chief Justice, /
 and a Special Jury. / Stamford etc. / 1811. pp. 1-68
 Lord Ellenborough did his best to convict the defend-
^{the}
 ants, but Jury, after being absent for two hours,
[^]
 declared both Not Guilty. See Autobiography.

MANUSCRIPTS.

Forster Collection MMS. 1V. No. 140, p. 96
 Written Agreement with Mr. Colburn, the Publisher.

New Burlington Street, -
 26, January, 1829.

I undertake to send in every Saturday, till
 it is completed, twenty guineas' worth of a novel,
 to be written in three volumes on a subject connected
 with the Court of Charles the Second; the said twenty
 guineas to be paid on the receipt of each portion so
 sent in, and the rate being reckoned at one guinea
 per page of the New Monthly Magazine.

Leigh Hunt.

This is interesting for Sir Ralph Esher and for what
 is said about its composition in the Autobiography,
 Vol. II. p. 201.

The/

THE TIMES. 1832.

This gives the list of subscribers to the Poems of 1832, which is not usually included in the Volume. It is interesting, because it includes many enemies as well as friends, for example, Wm. Jerdan and Thomas Moore.

HISTORY of the ROYAL FOUNDATION/ of /
 CHRIST'S HOSPITAL / with an ACCOUNT of the PLAN of
 EDUCATION, the INTERNAL ECONOMY / of the IN-
 STITUTION, and MEMOIRS of EMINENT BLUES: / Preceded
 by a Narrative of the Rise, Progress, and Suppression
 of the Convent of the Grey Friars in London./ By the
 Rev. William Trollope, M.A. / of Pembroke College,
 Cambridge, and late one of the / Classical Masters
 of Christ's Hospital./ (Vignette of Edward VI)
 London: / William Pickering. / 1834. //

Q, $10\frac{3}{4}$ " x $8\frac{1}{2}$ " ; pp. i-xvi + 1-358 + i-cxviii
 (Appendix) + Index (10pp.)

CRITICAL NOTE. This history is a useful companion
 to the account of Christ's Hospital in the Auto-
biography. Leigh Hunt is found to be, on the whole,
 very correct for his own period, though, perhaps,
 somewhat critical. His account really precedes
 this, for it is to be found practically the same in
Lord Byron and His Contemporaries. (1828). (q.v.)
 (The additions made in 1850 amount only to a few
 pages).

1. No mention is made of his "Christ Hospital"
 for Christ's Hospital.

2./

2. The famous Bowyer is described thus:

"Skilful in discriminating between the various dispositions of the youthful mind, zealous in communicating his instructions, and unremitting in his exertions for the general and individual improvement of every child committed to his charge, he long enjoyed the pleasurable consciousness of having advanced the credit and reputation of the school to a point which it had never reached before. He was not indeed possessed of a very classic taste, or of any great depth of scholarship; but he had that acuteness of common sense, which is a far more essential qualification in the preceptor of youth.

His discipline was exact in the extreme, and tinctured, perhaps, with more than due severity; but the success of his labours are sufficiently attested by the elegant attainments and solid scholarship which most of his pupils acquired; several of them were afterwards called upon to fill high and important stations in Church and State

(Then Coleridge's indebtedness to him (*Biographia Literaria*) is quoted).

After all, then Hunt and Lamb were right
in/

in regarding Bowyer as a tyrant; Hunt was also right in regarding him as no great scholar. The Volume also describes.

3. The complete separation of the various Schools and criticises, like Hunt, this method. The household arrangements given tally also with Hunt.

4. As Hunt was only a Deputy Grecian, he is not mentioned among 'eminent blues'. Neither is Lamb, though his name occurs in a note.

The Grecians mentioned, prove the truthfulness of Lamb and Hunt's accounts of them. The list gives some further necessary facts. George Dyer is the oldest of them mentioned by our authors having been a Grecian in 1774, though Mathew Field, the after under-master was a Grecian in 1767. Thomas Mitchell came after Hunt's time, being Grecian only in 1802; Thomas Barnes is later (1804); and James Scholefield later still (1809).

NOTE. There is a copy of the Volume in the Edinburgh University Library.

CHRIST'S HOSPITAL / RECOLLECTIONS of /
 LAMB, COLERIDGE, and LEIGH HUNT / EDITED by /
 R. BRIMLEY JOHNSON / with some ACCOUNT of its
 FOUNDATION/.

"May God bless the Religious, Royal, and
 Ancient / Foundation of Christ's Hospital. May
 those prosper who / love it, and may God increase
 their number" /

"I do not shame to say the Hospital /
 of London was my chiefest fost'ring
 place". Heywood's King Edward IV. IV. 2.

With Forty Illustrations / London / George Allen,
 156, Charing Cross Road / 1896 //.

8°, 7 $\frac{1}{4}$ " x 5", pp. i-xxiv + 1-248 + 249-274

(Notes).

CRITICAL REFERENCES.

CRITICAL NOTE. This, a handsome, beautifully
 printed, and well illustrated volume is a pleasure
 to handle. It is also very useful to the student
 of Hunt as he can, without going to the larger his-
 tories, learn the chief facts regarding the founda-
 tion/

foundation and history of the famous blue-coat school and compare with his the accounts of Coleridge and Lamb, upon their school-days.

The account of the foundation is evidently based upon

"A F-familiar and Frendely Discourse, Dialogue wise, setting forthe the Fyrste Order and Maner of Ye Erecons of the Hospitalles Christes, Bridewell, and St. Thomas Ye Apostle" by John Howes sometime 'Renter and Gatherer of Legacies' for the Hospital" (privately printed for the Governors in 1889). There is also "The History of Christ's Hospital from its foundation by King Edward the Sixth" by John Iliff Wilson, 1821; and "A History of the Royal Foundation of Christ's Hospital" by the Rev. William Trollope. (1834) q.v. The latter is stated to be the "much more complete and detailed"

As Lamb's first article and Coleridge's article in the Courier were due to a controversy in the press over deserving and undeserving admissions, it may be interesting to quote here the terms of Foundation (1552).

" . . . To take out of the streets all the fatherless children and other poor men's children that were not able to keep them, and to bring them to the late dissolved house of the Greyfriars (granted/

(granted by Henry VIII to the city for the relief of the poor) which they devised to be a Hospital for them, where they should have meat, drink, and clothes, lodging and learning, and officers to attend upon them, . . . "Two classes were admitted; those of freemen, necessarily four years old and upwards; and 'certain others who were in danger of present perishing'. The interpretation, however, had never been along charity school lines; otherwise, the three famous 'blue-coats' could scarcely have been admitted. The forms of admission of Coleridge, then Lamb and Hunt, are given. Hunt's is dated, 1st April, 1791, and the reason of admission is "that the Petitioner (Rev. Isaac Hunt) has a wife and five children one of whom is under the age of fourteen and 'dipendant' (sic.) upon the Petitioner for Maintenance and Education". Leigh Hunt is described as

Born 19th Octo^r 1784

Bapt^d 30th Octo^r 1791

Admitted	23)	
		)	Nov. 1791.
Cloath'd	24)	

For a clergyman's son not to be baptized until seven years of age is very peculiar. Hunt was discharged 20th Nov, 1799.

Hunt's/

Hunt's chapter on his school-days from the Autobiography, Lamb's two essays (1813 & 1820) are given and the following from Coleridge.

The Autobiographic Note of 1832, Extract from the Biographia Literaria, 1817. Frost at Midnight. Quotations from Table Talk on flogging, Charm for Cramp, and Bowyer. The Article from the Courier (1813). Letters from Christ's Hospital and The Sonnet on Quitting School for College.

E.H. Pearce's Annals of Christ's Hospital, 1901. (not seen)

CHRIST'S HOSPITAL / a RETROSPECT / by /
EDMUND BLUNDEN / AUTHOR of "THE WAGGONERS", / etc.etc.
London / CHRISTOPHERS / 22 BERNERS STREET, W.1. /
(No date 1923)

8°, 7³/₈" x 5" pp. i-xvi + 1-194;

APPENDIX, 195-202; Index of Persons, 203-206.

NOTE. This is a short sketch of the History of the famous school, finely written, accurate, and very good for the Hunt period. James Boyer has a chapter to himself and Hunt's account of his schooldays receives praise. In the beginning there is a list of Authorities and in the Appendix (1) two of Boyer's "Easter Anthems" - crude anthems, worth a pig-nut" and (2) Some Christ's Hospital Words, explaining school slang used by Hunt and Lamb. The Volume is small but comprehensive and meets a demand, as the other histories of Christ's Hospital are long and weighty.

MANCHESTER EXAMINER. May 7th., 1868. William Hazlitt and Leigh Hunt. (See Alexander Ireland and Forster Bequest.)

TIMES. May 7th., 1868. Articles on William Hazlitt and Leigh Hunt. (See Alexander Ireland and Forster Bequest.)

GLASGOW FREE PRESS. 1828.

(not yet seen), Mentioned in Leigh Hunt's "Companion's Farewell to his Readers" (Companion, 1828). It speaks of his sincerity and love of good.

'A Graybeard's Gossip about his Literary Acquaintances', contributed to New Monthly Magazine, contains in instalment of Part III. (1847) some remarks on John and Leigh Hunt. The Graybeard is Cyrus Redding.

See New Monthly Magazine.

BECKFORD

The Life and Letters of William Beckford of Fonthill, Etc. By Lewis Melville. 1910 At p.334, Beckford is quoted as saying in 1834 that L.H. had a just eye for nature.

MISS ALICE BIRD: A MEMORY. By Beatrice Harraden./

Harraden. Bookman, February, 1922.

NOTE. Miss Alice Bird was the daughter of Hunt's last physician and lived until 1921. Miss Harraden describes the story of the original MS. of Keats's Hyperion which was in Hunt's possession at his death. Miss Bird acquired it, along with many of Hunt's letters, as a reward for assisting Thornton Hunt in arranging the letters for the Correspondence (1862).

CONVERSATIONS / of / LORD BYRON / with
the COUNTESS of BLESSINGTON. / . . . London . .
. . Henry Colburn . . . 1834. // pp. i-iv + 1-409.

CRITICAL NOTE. There is very little here of Leigh Hunt but what there is (p. 77) proves the truth of Leigh Hunt's narrative and his delineation of Byron in Lord Byron and his Contemporaries (1828) q.v.

The Countess of Blessington was an acute observer and possessed a good memory and a ready pen and it is foolish to be needlessly suspicious of her statements. Here, she states that Byron regretted the Liberal venture, which "had drawn a nest of hornets on him". He "expressed a very good opinion of the talents and principle of Mr. Hunt, though, as he said, "our tastes are so opposite, that we are totally unsuited to each other. He admires the Lakers, I abhor them". She therefore perceived that he wished "Mr. Hunt and his family away", and goes on to declare that "it appears to me that Byron is a person who, without reflection, would form engagements which, when condemned by his friends or advisers, he would gladly get out of without considering the means, or, at least, without reflecting on the humiliation such a desertion must inflict on the persons he had associated/

associated with him. He gives me the idea of a man, who, feeling himself in such a dilemma, would become cold and ungracious to the parties with whom he so stood, before he had mental courage sufficient to abandon them. I may be wrong, but the whole of his manner of talking of Mr. Hunt gives me this impression, though he has not said what might be called an unkind word of him". Now this is all very like what Hunt, himself, infers in his Lord Byron and the Tatler articles (q.v.)

When she also infers Byron's deference for those who stand high in public opinion, one is reminded of Hunt saying that he deferred to the 'circles'; when she says that Byron asserted that "all my malice evaporates in the effusions of my pen", one remembers Byron's remarks when Hunt objected to nasty things in letters; and when Byron is made to dislike "prettinesses" in poetry, one thinks of Hunt's attitude to the so-called flowers of verse.

BROADUS.

THE LAUREATESHIP. A STUDY of the OFFICE
By Edmund Kemper Broadus. (Oxford) 1921.

NOTE. There is nothing of Leigh Hunt's desire for the Laureateship in 1843 and too much stress is laid on the concluding passages of the Autobiography for his hopes in 1850. Mr. Broadus's view is not altogether consistent with Hunt's note in the London Journal of 1850. (q.v.)

THE BROWNING.

(1) See Correspondence (1862).

(2) T.J. Wise. Letters to R.B. from various correspondents.

This contains the letter of Browning to Mr. Buxton Forman giving Hunt's account of the story of Shelley and the Lamia Volume.

(3) Athenaeum, July 7, 1883. A long letter of Hunt's to R.B. with a characteristic note. "The following letter when applied for use in the Correspondence of Leigh Hunt was unfortunately missing. It has now turned up by accident and is published". The letter is a lengthy criticism of E.B.B.'s Aurora Leigh, "a unique, wonderful, and immortal poem. "A wonderful biographico-conversational poem". He gives/

gives favourite passages and goes into details.
(Dec. 1856 - Jan. 1857).

(4). Life and Letters of Robert Browning by
Mrs. Sutherland Orr. 2nd Edition, Smith, Elder & Co.
1891.

On p. 83 is the remark that, through Paracel-
sus, Browning came to know Leigh Hunt.

(5). Life of Robert Browning, with notices of
his writings, his family, and his friends by W. Hall
Griffin completed and edited by Harry Christopher
Minchin Methuen 1910.

NOTE. This contains very little. Leigh Hunt, it is
said, shared, in token of appreciation, with Browning
his lock of Milton's hair. (p. 77). Browning showed
friendly rivalry over The Glove and the Lions (Mil-
ford p. 78) and made out a good case for the lady. (p.
127) Mrs Hunt executed a bust of Shelley for Brown-
ing. p. 66.

BYRON.

I. LIFE of LORD BYRON, with his LETTERS and
JOURNALS. By Thomas Moore.

John Murray Edition of 1851 on one Volume.

NOTE. This is very important, especially for The
Liberal/

Liberal and money matters, but is clearly inspired all through by Moore's hostility to Hunt. The descriptions of Hunt in the earlier letters and their evidence of intimacy, along with the praise, at first of Rimini, show that Byron at first admired 'loved Libertas'. Byron, also, acknowledges that, in 1816, Hunt, along with Scott and Jeffrey (and of course Moore) were the only literary men who stood by him. Nor need one take too seriously the remarks of Byron upon Hunt between 1816 and 1822; for Byron is angry, through vanity, at Hunt's praise of Dryden, instead of Pope, and of Wordsworth, instead of himself.

Rimini, which a few years before he was praising to the skies is now condemned. Moore is quite frank over the part he played in trying to keep Byron from The Liberal venture. Some of Byron's own statements are obviously contradictory.

2^o. BYRON: / THE LAST PHASE / by RICHARD EDGCUMBE / London / John Murray, 1909. //

CRITICAL NOTE. This volume is chiefly concerned with the concluding episode of Byron's life, but recapitulates on pp. 26-32, the facts regarding Hunt's relations with the 'noble poet' and the conduct of The Liberal. It is prejudiced against Hunt and does not mention the case Hunt made for himself in Lord Byron and His Contemporaries (q.v.)

Byron's statements regarding expenditure are accepted and nothing is said about the bond exacted from Shelley nor about the payment of the furniture. The sentence "Byron was not inclined to submit tamely to Hunt's arrangements for sucking money out of him" reveals its attitude.

The account can, of course, be documented, but the documents are all on one side,

3°. BYRON / by / John Nichol / E.M.L. hostile towards Hunt and informed only by Byron 'literature'. He admits, however, Hunt's insight into Byron's nature.

4°. See also Prothero and Coleridge.

COUNTESS GUICCIOLI.

My RECOLLECTIONS of Lord BYRON. 2 Vols.
Bentley. 1869.

THE CARLYLES.

1. THOMAS CARLYLE / THE MAN and his BOOKS /
... / By Wm. Howie Wylie / Revised by / William
Robertson / ... / T. Fisher Unwin / London:
Adelphi Terrace ... 1909.// (This is better than
the 1st Edition, 1881)

This./

This, which is still one of the best books on Carlyle, is specially good on Carlyle's relations with Hunt. The information is full and the reasons for Carlyle's affection adequately stated. It also, discusses the friendship from Hunt's side and shows how Hunt helped to 'discover' Carlyle by his frequent references to him in the London Journal (1834-35). The most important parts of Hunt's reports in the Examiner of Carlyle's lectures are also given.

2. LIFE of CARLYLE. Froude. 2 Vols.

This gives a good picture of the relations which sprang up between 1832 and 1835 and of Hunt's 'nondescript', 'unutterable' household at Chelsea.

3. LETTERS and MEMORIALS of JANE WELSH CARLYLE prepared for Publication by Thomas Carlyle, Edited by James Anthony Froude. 3 Vols. Longmans 1883.

This gives, Mrs Carlyle's comments upon the Hunt household at Chelsea and, near the beginning, perhaps the most sympathetic of Carlyle's descriptions of Hunt's visits.

4. LETTERS of THOMAS CARLYLE. Ed. Charles Eliot Norton, Macmillan, London & New York. 1888. 2 Vols.

A few allusions in Vol. I.

Vol./

Vol. II. gives accounts of Carlyle, assisted by Hunt "in wide quest of Houses". There are also many critical notes upon Hunt, his character, his ideas, and the growing coldness between him and Carlyle.

5. REMINISCENCES by Thomas Carlyle.

(1) Edited by James Anthony Froude. 2 Vols.
1881.

(2) Edited C.E. Norton (Macmillan).

Norton's Ed. is the better and has an Index. The Volumes give a more critical, but still sympathetic account of the evenings spent by Hunt at the Carlyle's (See Vol. I. p. 104 & 174-75). It contains also Carlyle's remarks on Lamb (I. 94) and on Shelley (II. 293).

6. NEW LETTERS and MEMORIALS of Jane Welsh Carlyle, annotated by Thomas Carlyle and edited by Alexander Carlyle, with an Introduction by Sir Wm. Crichton-Browne, M.D. 2 Vols. Lane 1903.

This has only one reference (Vol. I.) in Carlyle's Note to Letter 13, but it is important, because it contrasts Hunt shortly with Lamb and is very sympathetic.

7. NEW LETTERS of THOMAS CARLYLE Edited and Annotated by Alexander Carlyle with Illustrations.

2 Vols. Lane. 1904.

These contain, beside a few short references Carlyle's Letter to Hunt praising the Autobiography (17th June, 1850) and L.H.'s Reply (June 21, 1850) Neither is given in Correspondence. (1862)

8. GUIDE to CARLYLE. Augustus Ralli 2 Vols. Allan & Unwin. 1920.

The biographical chapters state the principal facts shortly and to the point.

THE BOOK of DAYS, ETC. EDITED by

R. CHAMBERS. In two Volumes. 1864.

CRITICAL NOTE. These entertaining Volumes give a vivacious, though not entirely accurate account of Hunt under 28th August, the day of his death. (Vol. 11, 278-280). In summing up, the writer speaks of him as an irresponsible child.

In Vol. I (p. 98) is given a short extract from the essay on 'Getting up on a Cold Morning' and at p. 263 a long abstract from the Guili Tre which Hunt, through the Liberal, introduced to the notice of Englishmen.

THE COWDEN CLARKES.

Recollections of Writers by Charles and Mary Cowden Clarke 1878, see also under Correspondence NOTE. One learns, in an article by Mrs Cowden Clarke, how great was her admiration, from the time she was a young girl, for Hunt. She tells how, at the party at which she was introduced to him, he sang a cheery sea-song with much spirit. His fascinating manner and conversation are well described. It is related how Charles Cowden Clarke introduced Keats's poetry and Keats himself to Hunt. An account is given of the well known sonnet-writing competition and of a reading of A Legend of Florence at which Carlyle was present. Charles Lamb, in a letter to C.C.C. speaks of the Lord Byron (1828) and of the Companion. One learns that it was through Vincent Novello that the Wageman portrait was painted. Here also is told the story of how Keats wrote his dedication to Leigh Hunt for the 1st Volume of his poems.

These are but a few scattered points from Chapters which contain many interesting side-lights upon Leigh Hunt and his friends.

THE LIFE / of / CHARLES DICKENS / By
JOHN FORSTER / Chapman and Hall

(3 Volumes, 1871-72-74 and other Editions).

CRITICAL NOTE. This is chiefly important for the Harold Skimpole episode, which is fully discussed in Book VI. Chapter VII. Dickens's impulsiveness overruled the objections of Forster and Barry Cornwall, both of whom might have spoken more severely. Yet Dickens's intentions were not malicious. He erred rather in not appreciating the moral conduct of a novelist, drawing from his own experience, and representing the manners and physical characteristics of a good man as those of one contemptible in character and abominable in action. Unfortunately the result is that Leigh Hunt is still for many the Harold Skimpole of literature. This blow from a friend was the last of many which fate assigned to a hard-working,/

hard-working, responsible man of sunny disposition so chivalrous in his domestic relations that he preferred misrepresentation to explanation. It has stuck when the tirades of the Quarterly and Maga are now completely understood and when the relations with Byron, a genius and a strong intellect, with much of the cad about him, can be completely defended. Forster gives, it may be assumed, all the available facts and discusses the general case of portrayals in novels of real persons. Yet a page of the Swinburne article on 'Dickens' is here more illuminating (q.v.)

Of others matters, one would have expected more. However, Hunt's view of Dickens when he first met him, his opinion of Nicholas Nickleby and the history of the theatrical performances in Manchester and Liverpool in aid of Hunt are given.

CHRIST'S/

CHARLES DICKENS.

1. LEIGH HUNT: A Remonstrance "All the Year Round," Dec. 24, 1859. A fine appreciation. Dickens admits taking the outward characteristics of Hunt for his Harold Skimpole; but "he no more thought, God forgive him, that the admired original would ever be charged with the imaginary vices of the fictitious creature, than he has himself ever thought of charging the blood of Desdemona and Othello, on the innocent Academy model who sat for Iago's leg in the picture". Dickens never seems to have discovered that such was no answer to his offence.

2. See 'Bleak House' for Harold Skimpole and the Introductions in several of the Editions.

3. See 'The Dickens Picture Book' (under 'Bleak House' and 'The Dickens Companion', both in J.A. Hamilton's Edition of the Novels.

DOWDEN, EDWARD

1. See The Life of Percy Bysshe Shelley. 2 Vols Kegan Paul. 1886.

2. An abridged edition in one Volume.

NOTE. These give a very full account of Hunt's relations/

relations with Shelley and are especially useful for the Liberal incident and the money matters connected with it.

Mrs. J.T. FIELDS.

A Shelf of Old Books. 1894.

NOTE. Mrs. Field inherited, through her husband, the greater portion of Leigh Hunt's library, purchased and taken to America at his death. The books are destined to rest in Harvard University.

JOHN FORSTER / and his FRIENDSHIPS / by /
RICHARD RENTON / with Thirty-Eight Portraits and
other Illustrations / London / Chapman and Hall, Ltd. /
1912 //.

CRITICAL NOTE. This volume is tantalising. It is concerned with John Forster's friendships and does not give a very clear account of John Forster himself. It is often unfair to Hunt and sometimes inaccurate. It is superficial in its information, and the author has not seen all the documents.

It speaks of young Forster, aged twenty, in 1832, working along with Bulwer-Lytton to find means of assisting our author. It neglects, however, to make any mention of the intellectual and spiritual indebtedness of the youthful Forster to our veteran - an indebtedness/

indebtedness stressed by Forster himself and clearly stated in the Kensington Catalogue article by Elwin. For the friendship between Forster and Hunt, the material though surprisingly 'scanty' is scarcely 'of the scantiest'. The accounts of Hunt himself are somewhat disparaging and Hunt, as a friend, can scarcely be called "undependable".

DR. FURNIVALL.

FREDERICK JAMES / FURNIVALL / A Volume / of
Personal Record / . . . Oxford University Press / 1911.

In the Biography by John Munro, it is related of Furnivall's father a medical man, how he once on a visit came upon Hunt, Shelley, and Peacock eagerly justifying suicide. Disgusted, he opened his case of dissecting knives with the remark, "If any of you'd like to make the experiment, there are the tools". This closed the discussion with hearty laughter from Shelley.

GRUNDY, FRANCIS H.

Pictures of the Past: Memories of Men I have met. (1879)

Leigh Hunt and his Family. pp. 162-170.
S.C. Hall

A BOOK of MEMORIES / of GREAT MEN and WOMEN
of/

of the Age, / etc. / from personal acquaintance / By
S.C. Hall, F. S. A. Etc. London: Virtue and Company,
Limited / 1877 (1st. Edition, 1871) pp. 242-256 gives
the same article as appeared in the Art Journal (1865),
but adds part of the speech of Lord Houghton at the
unveiling of the monument to Leigh Hunt in Kensal Green
Cemetery (19th. Oct. 1869).

NOTE. Hall, the artist, came to know Hunt well in 1838
and gives here an intimate account, containing some
important facts and impressions. There are also many
critical remarks.

A.H. HALLAM.

1^o See Robertson-Nicoll and Wise's "Anecdotes of
the 19th. century". Vol. 1.

2^o Hallam's Remains. 1869.

3^o Tennyson: A Memoir. By his Son. 1897.

HARE.

The STORY of MY LIFE by Augustus J.C. HARE
etc. etc. Vol. V. London George Allan 1900.

This tells how Carlyle always kept two
guineas on his mantelpiece for Hunt. When Hare dined
with Lady Airlie, a Mrs. Stewart talked much of
Carlyle./

Carlyle. (June 19th, 1883). She had the story from Mr. Hannay, who saw "two sovs. lying exposed in a little vase on the chimney-piece". Carlyle, grudgingly gave finally for answer, "the fact is, Leigh Hunt likes better to find them there than that I should give them to him".

Other stories are given. They are at least characteristic. For example, L.H. "is the only person, I believe, who, if he saw something yellow in the distance, and was told it was a buttercup would be disappointed if he found it was only a guinea".

Again, Hunt is made to describe (to Lady Airlie, when a child,) Heaven as "A most beautiful arbour", where one may sit all day and read a most interesting novel".

HAYDON.

Life of Benjamin Robert Haydon. Edited and Compiled by Tom Taylor. 2nd. Edition. 1853.

Benjamin Robert Haydon. Correspondence and Table Talk with a Memoir by Frederic Wordsworth Haydon. 2 Vols. 1876.

NOTE./

NOTE. Haydon came to know Hunt in June 1810, through his admiration of The Examiner. They became very intimate, Haydon wrote a series of letters attacking the Academy in the Examiner and Hunt assisted him with money. However, by 1817, Haydon has turned against Hunt, partly, as he infers, from his disgust at his inordinate vanity (this from Haydon!), and his treatment of Wordsworth. Later he warns Keats against Hunt. He cannot be taken as a reliable witness. There are, of course, some delicious passages on Hunt. Perhaps the best is that ending with the terrible sentence: "He ruined Keats; he has injured me; he perverted Byron, Poor Shelley was drowned in going back from visiting him". One of Leigh Hunt's portraits, by Haydon is in the National Portrait Gallery.

Hazlitt.

- I. See Works. Waller & Glover.
- II. Life of Hazlitt. P.P. Howe. 1922.

OUR OLD HOME. / by / NATHANIEL HAWTHORNE/
etc. / In Two VOLUMES. / Vol. I. (or II) /
London :/ Smith, Elder and Co., 65 Cornhill. /
MDCCLXIII. //.

NOTE. An account of a visit to Hunt in Hammersmith
is given in the chapter, "Up the Thames" in Vol. II
pp. 174-184. It is difficult to fix the date of this
visit, as Hawthorne does not give dates and The Note-
Books (posthumous) omit the passages contained in
Our Old Home. However, Sept. 1855 is a likely date.

CRITICAL NOTE. After Carlyle's, this is the most
sympathetic and most literary portrait of Hunt. It
contains a fine description of his house and study
and person. It has a few striking phrases regarding
the prose, - of the poetry the author says - "I do not
estimate never having been able to read it". Yet
there is "his unmeasured poetry, the unscrutable
happiness of his touch, working soft miracles by a
life/

life-process like the growth of grass and flowers".

HOMES and HAUNTS / of the / MOST
 EMINENT BRITISH POETS. / by / William Howitt. /
 The Illustrations by W. and G. Measom. / (Quotation)
 in Two Volumes. / Vol. I. II. / London: / Richard
 Bentley, New Burlington Street. / Publisher in
 Ordinary to Her Majesty. / MDCCCXLVII. / /

See Vol. II pp. 347-367 for an account of
 "Leigh Hunt".

2nd Edition. Also 1847.

3rd Edition in one Volume, published by
 George Routledge & Co., 1857. "Leigh Hunt". pp.
 595-608.

CRITICAL REFERENCES.

Critical Note. The 3rd Edition (1857) is the one
 to follow. The account has a fine opening. It re-
 lates how Howitt and two other youths, while on a
 day's ramble in Sherwood Forest, read through the
Story of Rimini "beneath the hanging boughs of a
 wood-side". "The reading of that day was an epoch
 in/

in their lives Their souls were athirst for poetry, and they found it . . . Hours went on, the sun declined, the book and the story closed, and up rose the three friends drunk with beauty, and with the sentiment of a great sorrow, and strode homewards with the proud and happy feeling that England was enriched with a new poet". Then follows a brief memoir, in which his "homes and haunts" receive fuller notice, especially those in Italy, — Pisa, Florence and Genoa. There is incidentally some good appreciation of his poetry and prose, especially of Rimini. The attitude is very mildly critical. Yet Howitt, who knew the countryside and has written much about it, says that Hunt's attitude towards the country was that of a visitor rather than of an inhabitant. He also states that "Hunt had much seriously to complain of in Byron and under the circumstances, made his statement with great candour".

The chapter is pleasantly written and is meant, of course, for popular consumption and not for the critic.

MRS LEIGH HUNT.

Unpublished Diary / of Mrs Leigh Hunt / Pisa, September 18th, 1822 - Genoa, October 24th, 1822 // London - Macmillan and Co. Limited / New York - The Macmillan Company./

(Reprinted from the Bulletin and Review of the Keats-Shelley Memorial Rome, edited by Sir Rennell Rodd and H. Nelson Gray. No.2-Edition strictly limited to 50 copies).

Introductory note. pp. 3-5.

Diary 5-11, 11 $\frac{1}{4}$ " x 8 $\frac{5}{8}$ ".

Note. This was purchased by the Executive Committee of the Keats-Shelley Memorial in Oct. 1912. The MS. is "neatly written on loose double sheets of crown octaves note-paper, of which it fills 8 pp. It records some facts and feelings of Mrs Hunt during the period of removal from the Casa Lanfranchi to Genoa. She shows her disgust with Lord Byron somewhat naively. "What a pity it is the good actions of noblemen are not done in a noble manner! Aye princely I would have them be. How Mr Shelley knew how to do a favour!" and, again, "it is painful, to be under any obligation to a person you cannot esteem! Can anything be more absurd/

absurd than a peer of the realm - and a poet making a fuss about three or four children disfiguring the walls of a few rooms. - The very children would blush for him, fye Lord B. - fye".

Note. Mrs Hunt was badly received by Lord Byron on her arrival and, during her tenure of the Casa Lanfranchi never once exchanged a word with the Countess Guiccioli. Byron called her children 'brats' and kept them off by means of his bull-dog.

Roger Ingpen.

- (1) See under Autobiography and Bibliographies.
- (2) See Letters of Shelley. 2 Volumes Pitman. 1908 pp. xxix-xxxi and in text.
- (3) Bookman. Jan. 1923. Leigh Hunt as Prose Writer.
- (4) Shelley in England; New facts and Letters 1917.

CORDY JEAFFRESON.

- (1) The real Lord Byron The Story of the Poet's Life by John Cordy Jeaffreson (1884).

Note. Very hostile to Hunt.

- (2) The Real Shelley. This makes the ridiculous statement that Shelley bribed Hunt in 1817.

JOHN KEATS.

- (1) See The Letters in Colvin or Buxton Forman. Also Colvin's larger Keats, Lord Houghton's Life, and Introduction and Notes to Selincourt's Edition.

(2)/

- (2). The following poems in Buxton Forman or Selincourt etc.,.
- (1) Sonnet "What though, for showing truth to flatter'd state".
 - (2) Sonnet, "Great spirits now on earth are sojourning." Haydon, Hunt and Wordsworth.
 - (3). Sonnet "To Leigh Hunt, Esq," Dedication to 1817 Volume. "Glory and loveliness have passed away".
 - (4) 'Sleep and Poetry' Written partly in the library of Hunt's cottage at Hampstead. The room is described.
 - (5) Specimen of an Induction to a Poem gives the lov'd Libertas passage.

CHARLES KENT.

- 1^o Footprints on the Road. (Chapman and Hall - 1864) for monograph upon "Leigh Hunt the Town Poet", a development of an article in the Dublin University Magazine.
- 2^o "Leigh Hunt's Last Evening at Home". Dub. Univ. Mag. Nov. 1861.
- 3^o See also Introduction to Selections. (1889)

LAMB.

- 1^o /

1^o The Life and Work of Charles Lamb. Alfred Ainger.
Final Edition 1899, 1st Edition, 1883.

2^o The Life of Charles Lamb. 2 Vols. E.V.Lucas.
The Works of Charles Lamb. Edited by E.V.Lucas.
7 Vols. Methuen 1903-05.

Note Mr E.V.Lucas's Life and Works of Lamb is very
detailed upon Hunt and his attitude is sympathet-
ic.

3^o Lamb's Sonnet, 'To My Friend the Indicator'.
Indicator 27th September, 1820.

4^o To T.L.H. - A Child. (Thornton Hunt, while in
prison with his father) ending "Thornton Hunt,
my favourite child".

5^o Postscript to "A Chapter on Ears". See under
Indicator.

6^o Letter of Elia to Robert Southey (1823) See
Lucas Vol. I of the Works.

WALTER SAVAGE LANDOR. A Biography John Forster.

2 Vols. Chapman and Hall. 1869.

Note. This gives less than one might expect, for John
Forster is usually a perfect mine of information.
This may be due to the fact that the life was written
after Hunt's death. Most of the facts given are to be
found in the Lord Byron (1828). Of other matters, it
tells/

tells how Hunt and Hazlitt in Italy helped to cause the explosion with Taylor, the publisher, over THE IMAGINARY CONVERSATIONS (1825) L.H. is said to have regarded the Pentameron as Landor's masterpiece. Forster gives a letter of Landor's to his sisters, (Jan. 26, 1853) praising the London Journal.

LANGFORD.

Prison Books / and / Their Authors. / by / John Alfred Langford, / Author of "Shelley, and other Poems", etc. etc. / (Quotation Lovelace's 'Stonewalls' verse) / London: William Tegg / 1861.

8°, pp.i-xii + 1 - 358. There is a chapter on Leigh Hunt (pp. 316-333) The account written just before Hunt's death is taken from the Autobiography. It is pleasantly written, though of a pietistic tendency. It says that Hunt "may be properly styled the most social of all our writers, not even excepting Mr Dickens" and gives the story from Howitt's Homes and Haunts (q.v.) of the reading of Rimini. The author's own first reading of Rimini was while boating at evening with his sweetheart. He, of course, gives a full popular 'rendering of the Examiner trial and the imprisonment'.

LEWES, G.H. /

Lewes, G.H.

Selections from the Modern British Dramatists with introduction and biographical notices by G.H.Lewes, etc. New Edition 1867. Leipzig.

NOTE. This gives A Legend of Florence, (442-492) Vol.I, with a short account of Hunt, full of inaccuracies, but containing a good description of the first night of The Legend of Florence.

. . . the grey-haired veteran had to bow his delighted acknowledgements to a house crowded with admirers. It was really an exciting scene, that first night! so many of us were intensely anxious for the success of the poet, now old, and poor; so many were delighted to see the poetical drama once more triumphing; and the tears and the plaudits of that night, genuine though they were, had something feverish and exaggerated in them. Had it not been so, the play would have continued to excite this enthusiasm instead of which it was only performed some fifteen or twenty nights and only now at rare intervals revived for a night or two in the provinces." (See pp. 433-435)
Vol. I.

G.H.Lewes, among his other activities, was an enthusiast for the play and contributed, under the pseudonym of 'Vivian', dramatic articles to the 'Leader'. (1850-54).

LOCKER-LAMPSON/

LOCKER-LAMPSON.

My Confidences. An autobiographical sketch addressed to my descendants by Frederick Locker-Lampson. Edited by Augustine Birrell, 1896. (Smith, Elder & Co.) Reprinted in Nelson Classics.

This contains a charming account of Hunt's appearance and surroundings and conversation during the last year of his life.

JAMES RUSSELL LOWELL.

1. See also Correspondence.
2. The Essay "On a Certain Condescension in Foreigners" fathers upon Leigh Hunt, the saying that "he could never think of America without a gigantic counter stretched all along the seaboard".

MACAULAY.

- 1° Life and Letters by Trevelyan. 1876.

For the Napier incident (1841). Also, for Hunt, Skimpole, and Dickens, a discussion on whom forms the last entry in Macaulay's journal. (Friday, Dec. 23, 1859). He had been reading the article by Dickens in 'All the Year Round' see Dickens.

- 2° Review of Hunt's Dramatic Works of Wycherley etc. Edin. Rev. Jan. 1841 and Works. The two opening paragraphs often quoted.

HARRIET/

HARRIET MARTINEAU.

Harriet Martineau's Autobiography with Memorials
by Maria Weston Chapman. 3 Vols. 2nd Edition. 1877.
See Vol. I p. 381 and elsewhere.

(DAVID MASSON.)

Wordsworth , Shelley, Keats, / and Other Essays. / by/
David Masson etc. / London:/ Macmillan and Co. / 1874
References critical and biographical will be found in
the Shelley and Keats essays and in the Theories of
Poetry.

The most peculiar is as follows: "Old Leigh
Hunt visiting those scenes not long before his death,
would point out the exact seat on the Heath where he
and Keats or where he and Shelley, sat when such a
poem was recited". Probably then, Keats's seat and
other spots associated with him and Hunt and Shelley
at Hampstead are authentic. Masson also differentiates
between The Cockney and the Lake School. "What they
called Nature was Nature as seen from Hampstead Heath."

DAVID MASSON.

Memories of London / in the 'Forties / by / David
Masson / Arranged for Publication / and Annotated by
his Daughter / Flora Masson / William Blackwood & Sons /
Edinburgh & London / 1908 //

On/

On pp. 75-76, is a slight but pleasant recollection of Hunt who was met by the writer at the house of George Lillie Craik. He wonders how his hat could have slipped down over the heads of Byron, Shelley and Keats, as although of "goodish size not of such size as to diminish the wonder of the fact recorded by Hunt himself".

DAVID MASSON.

Carlyle / Personally and in His Writings / Two Edinburgh Lectures Macmillan and Co. / 1885. /

The first lecture is important for the passage on pp. 33-34. This vouches for the authenticity of the famous duel (related, under Carlyle, in Horne's New Spirit of the Age q.v.) which ended under the starlight. The host George Lillie Craik whose house was on Cromwell Lane gave Masson an account which agreed with that of Horne who was also present.

Barnette Miller.

Leigh Hunt's Relations with Byron, Shelley and Keats. Columbia University Press. 1910.

MOORE.

10 Memoirs, / Journal, and Correspondence / of Thomas Moore. / Edited by / The Right Honourable / Lord John Russell, M.P. / London: / Longman, Brown, Green, and Longmans / 8 Vols. 1853-56.

CRITICAL/

CRITICAL NOTE. This contains much less than one expects and much less that is controversial. The Editor in Note A to the Preface quotes at length from Lord Byron and his Contemporaries, the favourable remarks upon Moore but says nothing as one might expect of his want of "sincerity and independence". In the text, the friendliness in the beginning between Hunt and Moore is inferred. Moore is particularly flattered by Hunt's praise of him in the Feast of Poets, because "he is one of the most honest and candid men I know" and is highly pleased at the remark in the Examiner that a Sacred Melody is "rather of a Magdalen" cast. (1816). Moore can write to Hunt advising him to keep his theories upon religion and morality to himself, (1819) and be grateful when threatened with a debtors' prison that Hunt should propose a subscription (1819). Later, when he meets Mrs Shelley, he hears and evidently agrees that Byron has treated Hunt badly. In 1828, Murray is writing to him over Hunt's Lord Byron to say that it has induced him to publish Lord Byron's papers. In the same year, Moore is writing "Vulgar Verses" upon Hunt. There is a full index to the Volumes which give six letters of Hunt, not given in the Correspondence. (1862).

2. See 'The Twopenny Post-Bag'. "Go to your prison, etc.
3. 1828. 'Vulgar' poem on Hunt which he afterwards reprinted. See Poetical Works 1850. p. 517,
The Living Dog and the dead lion.
4. See also under Correspondence and Life of Lord Byron.

NEVINSON.

Letter in The Nation 1909.

This speaks of Mrs Hunt and helps to clear Hunt from the worst insinuations against him, as one who did not recognise indebtedness in money matters.

OWEN.

Robert Owen / a Biography / By Frank Podmore / etc. 2 Vols. London: Hutchinson & Co./ Paternoster Row/ 1906 //

Leigh Hunt, the Radical shows little tincture of Socialist doctrine. However, he wrote in the Examiner of April 25, 1819, an article endorsing Owen's claim to have had a share in initiating Dutch Labour Colonies. (See Vol. II. p.348). Though not of those who worshipped the prophet, he was one of his outside friends. A letter from Hunt re-introducing his wife, is included. (Sept. 26, 1831). See Correspondence.

P./

P.G. PATMORE.

My Friends and Acquaintances: being Memorials, Mind-Portraits, and Personal Recollections of Deceased Celebrities of the Nineteenth Century: with Selections from their unpublished Letters. 3 Vols. 1854.

There is no separate account, but under Lamb, there is a description of an evening spent at Leigh Hunt's with an account of a discussion between Hunt and Hazlitt over Davenant and Dryden; and Under Hazlitt, there is a long reported discourse upon the Hunts, John and Leigh, showing Hazlitt's unbounded admiration for John and critical admiration for Leigh. Political and social advance since the Regency is traced to the influences of the Hunts and it is stated, that Leigh Hunt would have been a greater man, if he had fought against adulation. The strangling at birth of The Liberal he attributes mainly to Moore.

MEMOIRS / and CORRESPONDENCE of /
 COVENTRY PATMORE / by / BASIL CHAMPNEYS / Vol. I /
 London / George Bell and Sons / 1900 // Vol. II

CRITICAL NOTE. Coventry Patmore was the son of Peter George Patmore, "an intimate friend and literary ally" of Leigh Hunt's. The praise bestowed by Hunt and Barry Cornwall on his boyhood's verses made him devote himself to poetry. (See Vol. I p. 50 and Vol. II p. 44). It must have been his father, rather than Hunt, who forced their publication, for Hunt, after his own father's action, never advocated the publication of other youthful attempts. The author is, then, probably wrong in associating Hunt with their publication. However, Patmore's Volume of 1844 ("Poems") attacked by Blackwood aiming at the father through the son, was highly praised by Hunt in the Ainsworth Magazine for June 1844. Leigh Hunt's praise was flattering to the young man and was partly due to friendship for the father. Accordingly it scarcely becomes the son's biographer to point out so forcibly that the young man spoke highly of Rimini, because its author was a family friend.

The/

The volume also prints the letter Patmore wrote to Mr. Gosse (Feb. 6th 1889) describing his first meeting with Hunt, when he was 17 or 18 years of age (about 1840). This is exaggerated and too highly coloured, and, indeed, the whole atmosphere he weaves round the incident may be doubted. Hunt was not likely at any time to have enough money to deck himself out in a velvet jacket and Vandyck collar of lace about a foot deep, nor was he likely to keep his visitor waiting two hours (He may, of course, in a household like his, never have been told he had a visitor). The scene is Edwardes Square Kensington. The only characteristic note is the remark, "This is a beautiful world, Mr. Patmore!"

The Volumes are most valuable, perhaps, for the correspondence given in the Appendix to Vol. II between P.G. Patmore and the Editor of Blackwood. That Blackwood tried to use the elder Patmore (known as its London Correspondent "A.Z.") as a tool to supply it with information regarding the Cockney School is pretty evident. "A.Z." objects to the personal diatribe against Hunt and Blackwood soothes him with promises to let him have his own say upon Hunt. However, Hunt has attacked Blackwood in the Examiner and, although the Editor regrets that the remarks of "Z" have been regarded as defaming the man/

man as well as the writer, he will not now do justice, because he has been threatened. The correspondence shows clearly why "A.Z." broke with Maga and why Maga, losing its correspondent jeered at him in the Noctes Ambrosianae, as "Tims the Cockney" It is peculiar to find the rancour lasting as late as 1844.

BRYAN WALLER PROCTER / (BARRY CORNWALL)
 an / AUTOBIOGRAPHICAL FRAGMENT / and BIOGRAPHICAL
 NOTES, / with / PERSONAL SKETCHES of CONTEMPORARIES,
 unpublished / LYRICS, and LETTERS of LITERARY
 FRIENDS. / London: George Bell and Sons, York Street,
 / Covent Garden. / 1877 // i-xiv + 1-306, 8^{vo}, 8 $\frac{11}{16}$ "
 x 5 $\frac{3}{4}$ ", with Portrait of Procter as Frontispiece and
 short preface by the Editor, Coventry Patmore.

CRITICAL NOTE. Procter who was only three years young-
 er, was introduced to Hunt in 1817, and soon became
 one of his more intimate friends. Through Hunt,
 he came to know Keats, Lamb, Hazlitt, Peacock, and
 *
 Novello. He is the contemporary who most resembles
 Hunt in delicacy of mind, kindness of nature,
 and sociability of temper. As a poet, he
 was/

was chiefly an imitator of Hunt and other greater contemporaries as well as of the Elizabethans.

The valuable parts of the book are a fine comparison between Hunt, Lamb, and Hazlitt, a description of Hunt's study at 8 York Buildings about 1817, and an impartial yet often sympathetic and generous account of the physical and mental characteristics of Hunt.

From the first, the most valuable note is, perhaps the following:

"Hazlitt, was the best talker of the three. Lamb said the most pithy and brilliant things. Hunt displayed the most ingenuity. All three sympathised often with the same persons or the same books; and this, no doubt, cemented the intimacy that existed between them for so many years. Moreover, each of them understood the other, and placed just value on their objections when any difference of opinion (not infrequent) arose between them".

The Study was a tiny room with a line from "The Faery Queen" over the door, painted in gold letters. There were few books, but the Parnasso Italiano and Spenser were among them and there were always a few cut flowers in a glass of water on the table. This is surely a wrong impression, for Hunt, five years' after, took many books with him to Italy. See My Books.

The most surprising statement in the personal estimate is that Hunt deceived himself when he said he could not understand accounts, for he had a good logical head and great quickness. But a good 'logical head' and 'quick' brain may not understand arithmetic. It is also said that Hunt had no vanity in the usually accepted meaning of the word. . . . "His reading was not very extensive and he became a critic and a pronouncer of his own opinions too early". His reading was on the contrary very extensive. It is also shown how Hunt's generosity in praise often made men doubt his ability as a critic.

See also Correspondence (1862) and "Letter to Procter".

Mrs. THACKERAY RITCHIE.

Records of Tennyson, Ruskin, and Browning
by Anne Ritchie Macmillan 1892. A few references.

D. G. ROSSETTI.

DANTE GABRIEL ROSSETTI / His FAMILY -
Letters / with a MEMOIR / by / William Michael
Rossetti / manus aninam pinxit / Vol. I [or II] /
London / Ellis and Elvey / 1895.//

CRITICAL NOTE. The young Rossetti anxious,
according to Holman Hunt, to be assured that his
verse was poetry and that it might seem feasible to
trust to literature rather than painting as a
profession sends some specimens to Hunt for perusal.
As his brother says, he does this simply "from the
belief in the critical acumen and sympathy of that
veteran writer". The answer of Leigh Hunt put him,
as one learns from a letter, dated 12th April 1848,
to his "Dear Aunt Charlotte", "in a state of consider-
able exhilaration". Leigh Hunt, however, warns him
against trusting to poetry for a livelihood. (See
Correspondence, /

Correspondence, for Leigh Hunt's Letter). Though Rossetti is really unknown to Hunt, he asks him to come and see him "when he has succeeded in finding another house".

William Michael, in his Memoir (Vol. I.) relates that Hunt's Lord Byron and His Contemporaries was well known to both. His poems, also, were read by them "with relish without unmodified admiration".

Dante Gabriel called, at least once on Hunt and "enjoyed the interview". II. 36. He saw the second production of the Legend of Florence (1850) and found it "much more poetical on the stage than I anticipated".

The Volumes, then, are important because they show, though shortly, the relations of the Veteran with another great genius.

LORD JOHN RUSSELL.

The LIFE / of / LORD JOHN RUSSELL / by / Spencer Walpole / etc. In two Volumes.

2nd Edition 1889.

CRITICAL NOTE. This deals, on p. 146, Vol. II, very shortly with the bestowal of a pension to Leigh Hunt. It/

It is interesting to note the remark that "no man ever took more pains that the pensions which the crown is enabled to bestow should be conferred on desert".

SCOTT.

The Journal of Sir Walter Scott, 1825-32, From the Original Manuscript at Abbotsford, new Edition, Edinburgh: David Douglas 1891.

NOTE. Scott makes some acute remarks upon the Liberal affair. At p. 11, Byron's love of mere mischief-making is given as the reason why he showed Moore's letter to Hunt and Shelley. In 1828, p. 533, he receives a letter from Horace Smith complaining that Hunt, in the Lord Byron, inferred that he shared Shelley's religious views. L. Hunt, he says, afterwards published "a swaggering contradiction". He sees Wilson's article on the book and feels that it is written "with a degree of passion which rather diminishes the effect"; but hopes it will not come "to a bloody arbitrament".

There is nothing to the point in Lockhart's Life./

SHELLEY.

1^o See Buxton'Forman's Edition, Dowden's Life, Letters (Roger Ingpen). Shelley in England Roger Ingpen

2^o Dedication to the Cenci.

3^o Adonais. Stanza xxxv.

4^o Shelley and his Friends in Italy. Helen Rossetti Angeli. Methuen 1911.

5^o Peacock's Memoirs of Shelley. Ed. Brett-Smith, Oxford, 1909.

6^o Hogg's Life of Shelley. 1858.

Southey.

The J Life and Correspondence / of Robert Southey./
Edited by his son / etc. 6 Vols. 1849-1850.

In Vol. iv. p.217, he states that Hunt and Hazlitt continually attackhim (presumably in The Examiner and The Champion)etc.

In Vol. v. p.21, he speaks of a fashion of poetry imported from Italy - an adaptation of the manner of Pulci, Berni, and Ariosto, and says that Frere began it and Lord Byron immediately followed. There is no mention of Hunt's influence.

In Vol. v. p. 355-6, he denies that he is the writer of the article on Leigh Hunt's Foliage in the Quarterly. This had been attributed to him by Medwin in his Byron.

NOTE./

NOTE. There is no record of Hunt ever having met Southey. Yet he must have known about him through Lamb. In the Autobiography Vol. I.p.168, he praises Southey's Chronicle of the Cid. It is a pity that the two most bookish authors of their generation should have been kept apart by their political views.

WM. WELMORE STORY.

See 'Mr Welmore Story and his Friends'. Henry James. Blackwood, 1903. Vol. I.

This describes how the American sculptor, sometimes along with his wife, had very pleasant meetings with Hunt in the fifties. See also under Correspondence.

TENNYSON.

A Memoir. By His Son. 2 Vols. 1897.

Leigh Hunt, through the action of Arthur Henry Hallam, reviews the poems of Alfred and Charles Tennyson in the Tatler (q.v.) Tennyson and Hunt meet at Tennant's when the former came to see Hallam off to the continent (1833). For a few years, they continue to meet and, evidently, occasionally to write to one another and Hunt tries, unsuccessfully, to bring Tennyson and Carlyle together in 1835. There is a letter of 1838 and, after that, silence. Hunt advocates, however, Tennyson's claims to the laureateship (1850) and read, during his last days, with appreciation, The Idylls of the

the King.

TRELAWNY.

I. Recollections / of the / Last Days of / Shelley and Byron. / by / E.J.Trelawny. / (Quotation from Shelley's Defence of Poetry) / London: / Edward Moxon, Dover Street. / 1858 // 8^{vo}, pp. i-viii + 1-304.

II. Reprint of this Edition in Oxford Library of Prose and Poetry. (1906). Introduction by Edward Dowden and two portraits and two other illustrations. pp. xxiv + 202.

CRITICAL NOTE. Trelawny wrote a "rough draft" upon events in Italy, as they occurred, and through "want of literary dexterity", published it without revision. It is one of the sources for Shelley's death and burial and for the latter part of Byron's stay in Italy and is wrongly entitled Recollections, as the matter is really that of a contemporaneous journal. Its facts may be accepted. One learns here that Shelley furnished a floor/

floor for the Hunts in Byron's palace, that Shelley was depressed by his last interview with Byron about Hunt, and that Williams thought that the 'noble' poet treated 'poor Hunt' vilely and that his reception of Mrs Hunt was most 'shameful'. The funeral rites are fully described and, if Hunt remained in the carriage, (mourning it must be supposed the loss of a very dear friend), "Byron swam off to the 'Bolivar'. The Latin Epitaph, written by Hunt for Shelley's monument, is also given, and a letter from Hunt to Trelawny bearing upon it and other matters. (See Correspondence). The Liberal episode is also discussed and stress laid on the fact that Byron thought Hunt to be one of the proprietors of the Examiner. When Byron learned he was not, "he was taken aback, finding that Hunt would be entirely dependent on the success of their hazardous project, while he would himself be deprived of that on which he had set his heart - the use of a weekly paper in great circulation. . . . The death of Shelley and the failure of the Liberal irritated Byron; the cuckoo note, 'I told you so' sung by his friends and the loud crowing of enemies by no means allayed his ill-humour".

Some Articles from Periodicals.

I./

I. Articles by S.R.Townshend Mayor.

1. Hunt and Lord Brougham. Temple Bar, 1876, Vol.47
pp. 221-234. See also under Correspondence.
2. Hunt and R.B.Haydon. St James's Magazine. 1874,
Vol. xiii. p. 349.
3. Hunt and Dr Southwood Smith. Vol.14, 1875, p.76.
See also Correspondence (1862)
4. Hunt and Charles Ollier. St James's Magazine.
1875, Vol. 14, p.237.

II. Hunt Family in Devonshire, by Ethel Lega-Weekes.
Devon and Cornwall , Notes and Queries. Jan.
1916, p.22; Jan. 1917, p.158.

III. Hunt and Charles Lamb. Athenaeum 1889, pp. 344,
374, 408.

IV. Obituary. Spectator, Sept. 3rd, 1859,
 Athenaeum " " "
 Examiner " " ", etc.

V. Life, Character, and Work of Leigh Hunt, London
Quarterly Review. 1887, p.331.

VII. BIBLIOGRAPHIES.

I./

I. ALEXANDER IRELAND.

List of the writings of William Hazlitt, and Leigh Hunt, chronologically arranged, with notes descriptive, critical, and explanatory and a selection of opinions regarding their genius and characteristics, etc. etc. London : John Russell Smith 1868. (200 copies printed). Indispensable to any one compiling a Bibliography of Hunt.

II. Poems of Leigh Hunt. R. Brimley Johnson 1891 gives a classified Bibliography on pp. 232-268. This forms a good supplement to above.

III. See Roger Ingpen's Edition of the Autobiography 1903. Vol. II. pp. 273-299. This often gives the contents of Vols. and comes down to 1891.

IV. See Leigh Hunt. Edward Storer. Herbert and Daniel (1911). A short Bibliography. pp. 383-393.

V. See Cambridge History of English Literature. Vol. XII. pp. 442-444.

VI. See the Poetical Works of Leigh Hunt. H.S. Milford M.A. 1923. pp. 736-765. Complete for the poetry.

VII. A Critical Dictionary of English Literature etc. S. Austin Allibone, Vol. I 1859. (Philadelphia, Childs & Peterson) gives a good list and mentions American editions.

VIII./

VIII.

PORTRAITS.

Besides the portraits given in Mr R. Brimley Johnson's Poems (1891) pp. 265-268 and Mr Roger Ingpen's Edition of the Autobiography, Vol. II, pp. 270-72 the following two, which I was privileged to examine through the kindness of Lady Butterworth, mat be of Hunt.

(1). A fine little oil-painting of the head and bust of a child of 4 or 5 years, said to be Leigh Hunt. The features have the same rounded shape as the Severn portrait. The hair parted in the middle is very black and the eyes are large, black and rounded. The child is dressed in a red garment with the neck open. In the centre of the breast is a bunch of yellow flowers.

(2). An unfinished oil half length of one holding in his right hand a dagger turned upwards towards his arm. The picture has been damaged evidently, by heat about the head. It is said to be by Hazlitt and there is a suggestion of Hunt's features. The size is about that of Hazlitt's Lamb.

A P P E N D I X .

THE BOOKMAN, April 1893.

Article on Leigh Hunt, signed (Fr.E.
Espinasse.)

H.N. BRAILSFORD.

Shelley, Godwin, and their Circle.
(Home University Library).

LORD BROUGHAM.

The / Life and Times / of / Henry Lord
Brougham / written by himself / in three volumes /
Vol. I (or II. or III.) William Blackwood and Sons
Edinburgh and London, MDCCCLXXI.

NOTE. In Vol. I Chapter IX, p. 501. the writer states
that he spoke in Parliament upon the abuse of flogging
in the army and navy and mentions the prosecutions
against newspapers which took up the matter. He
speaks of Cobbett's severe punishment, of his grati-
fication at the acquittal of the Hunts (which he did
not expect), and of his disappointment at his failure
at Lincoln, (where Drakard was found guilty), 1811,

In Vol.II Chapter XI, p. 72⁽¹⁾

(1) In a letter to Earl Gray, (Nov. 25, 1812)

the writer states that two several attempts have been made to buy Hunt off; "one of them came almost directly from Macmahon soon after the trial, put off 1 last July. I feel somewhat anxious about the verdict, but am full of confidence as to the defence and its effects all over the country. It will be a thousand times more unpleasant than the libel".

(2) In another letter to Earl Gray (Dec. 8. 1812) he states that a full special jury was "procured with infinite pains" and that Sir Wm. Garrow, the Solicitor-General), behaved in a cowardly way, "saying ten words and waiting for me, so that all he said was in reply. I fired for two hours very close and hard into the Prince - on all points public and could not find any opening to break in upon and private - and in such a way that they_A were, therefore, prevented from interrupting me. They tried twice early, but Ellenborough, losing temper, fell into a gross error and was fairly beaten, which gave me the rest of the day pretty easy. In summing up, he attacked me with a personal bitterness wholly unknown in/

in a court, and towards a counsel - who, you know, is presumed, of course, to speak his client's sentiments - most gross and unjustifiable. All the professions are with me, and he is either in a scrape, or next door to it".

ELIZABETH BARRETT BROWNING.

THE LETTERS / of / ELIZABETH BARRETT BROWNING / Edited by Frederic C. Kenyon . . . in Two Volumes. (Smith, Elder & Co, 1897)

NOTE. This contains a few references. Leigh Hunt's Indicator (1834) consists of 'exquisite essays' (Nov. 16, 1844) On June 15, 1850, writing to Miss Milford, Mrs. Browning thinks that "Leigh Hunt should have the Laureateship. He has condescended to wish for it, and has 'worn his singing clothes' longer than most of his contemporaries, deserving the price of long as well as noble service". Although she inquires, immediately after, about Tennyson's 'In Memoriam,' she says nothing of his claims. She, herself, was also mentioned in public for the honour.

Writing to Mrs. Jameson from Florence. (Feb. 2, 1857), she mentions that she has received from Leigh Hunt "a very pleasant letter of twenty pages" upon Aurora Leigh. This was the letter that went astray and which Robert Browning (q.v.) afterwards published in the Athenaeum.

EDMUND BLUNDEN. Leigh Hunt: an Annotation.

London Mercury, April 1921.

CARLYLE./

CARLYLE.

LETTERS of THOMAS / CARLYLE to JOHN STUART /
MILL, JOHN STERLING and / ROBERT BROWNING. Edited
by / Alexander Carlyle, M.A. / With Portraits / T.
Fisher Unwin Ltd / London: Adelphi Terrace // (First
publication 1923). XII + 312.

NOTE. The student of Hunt will welcome those new
letters, because they further reveal Carlyle's sympathy
with and desire to help Hunt. They also give new
facts regarding Hunt's relations with John Stuart Mill
and show that it was Carlyle who urged the somewhat
cold utilitarian to engage Hunt upon the Westminster
Review, (q.v.) for which he afterwards wrote three
articles. Yet Mill was not so cold towards Hunt,
after all, if it was he, as Carlyle states, who wrote
the letter to Bulwer Lytton, which began the move-
ment to give Hunt a pension (1836). This movement
failed through Lord Melbourne. There is also an in-
teresting view of the Cockney School. Hunt is called
"one of the ancient mendicant minstrels strangely
washed ashore into a century he should not have be-
longed to". The author is wrong in saying that Hunt
introduced Browning to Carlyle early in 1840. Carlyle
already knew Browning through Macready.

CLUTTON-BROCK.

SHELLEY, The Man and the Poet, A Clutton-Brock. 8° Second Edition,
(revised) 1923.

O.W. CAMPBELL.

SHELLEY, and the / Unromantics / by /
Oliver Ward Campbell / with eight illustrations /
Methuen & Co., Ltd. etc. 1924. 8°, 8 $\frac{11}{10}$ " x 5 $\frac{5}{8}$,
pp. XII + 308.

Prejudiced against Hunt, the "slipshod
Hunt", who "felt, as he lived with so much ease".

CHAMBERS' CORRESPONDENCE.

Through the courtesy of Mr. C.F.S. Chambers
Messrs. W. & R. Chambers Ltd., a descendant of Robert
Chambers, I have been permitted to compare the MSS.
with the printed versions of two important letters.

- 1°. Letter from Leigh Hunt to Robert Chambers,
dated "4, Upper Cheyne Row, Chelsea, 21st
April, (1834)". This is in answer to the
letter from Robert Chambers, which Hunt
published in the London Journal of April
23, 1834 (No.4.)

For letter, See Correspondence (1862) Vol.

II. Appendix, pp. 315-17. It is correctly transcribed
except that "instruction" of p. 316 should be "intima-
tion". Page 3 of MS. is torn off at sentence beginn-
ing "any kind of a bit of nest of retreat", p. 317,
the/.

the words inserted in printed version being the and while. "A voice left" follows in MS. Accordingly, a better reading would be "while I have a voice left". This does not require the editorial insertion of is. Robert Chambers "takes the liberty" of writing to Hunt through Hunt's kind nature and his allusion to certain writings "when you did not perhaps know the exact names of the author". He congratulates Hunt upon the first number of The London Journal, disclaiming against rivalry between their two journals, but flattered, because Hunt has adopted his plan. He calls Hunt the "reviver of the periodical literature of a former age" and acknowledges that he has modelled his own manner of treating light subjects upon Hunt. However, he claims his elder brother, William, as the originator of "cheap respectable publications of the class to which your Journal is so important an addition". Hunt, as will be seen from his reply claims to be the originator, because his Tatler (begun in 1830) was antecedent to Chambers' Edinburgh Journal (1st No. Feb., 4, 1832).

Further information upon the relations of Hunt with Robert Chambers and upon the similarity of their journals will be found in

MEMOIR / of / ROBERT CHAMBERS / with Autobiographic Reminiscences of / Wm. Chambers / LL.D. . . . Chambers, Edinburgh & London, 9th Edition, 1876.

Wm. Chambers declares on p. 231,

"I have never aspired to the reputation of being the originator of low-priced serials; but only, as far as I can judge, the first to make a determined attempt to impart such a character to these productions in our own day, as might tend to instruct and elevate independently of mere passing amusement".

Hunt's Indicator was certainly prior to anything produced by Wm. Chambers. If it did not profess to instruct, it certainly professed to elevate, and like the later London Journal had "a character a little more southern and literary "than Chambers' Journal.

The phenomenal success of Chambers' Journal in London as well as in Edinburgh is indicated. Its first imitator was the Penny Magazine of the Society for the Diffusion of Useful Knowledge, which began on 31st March, 1832 and continued until 1845. Leigh Hunt's London Journal followed in 1834. In form it was a copy of Chambers', the original issues of which consisted of eight three-columned pages (14"x9") Like Chambers' its first article was an essay; but Robert Chambers acknowledged that he had received this idea/

idea of these from Hunt himself. Like Chambers', too, it had biographical and descriptive sketches and both also quote from The Lounger's Common-Place Book.

In "A Catalogue of Some of the Rarer Books, also Manuscripts in the Collection of C.E.S. Chambers" (Edinburgh 1898), mention is made of the first edition of A Jar of Honey (1848). "Containing an original letter of author to Rob. Chambers". This is probably No. I or another.

2^o LETTER from THOMAS CARLYLE to LEIGH HUNT.

"Chelsea, 17 June, 1850".

This is the celebrated letter which gives an appreciation of the Autobiography, "this good Book, in every sense one of the best I have read this long while . . . by far the best of the autobiographic kind I remember to have read in the English language"

"Adieu, dear Hunt, (you must let me use this familiarity, for I am an old fellow too now as well as you)"

This great letter is unfortunately not in the Correspondence (1862); but is well known to all students of Hunt through Carlyle's Letters. It is printed, very incorrectly in Macmillan's Magazine (July 1862, Vol. VI. pp. 239-240). It was then in the possession of Alexander Ireland of Manchester who had Edinburgh connections and from whom one of the Chambers family acquired it, directly or indirectly.

EXTRACT/

EXTRACT from MESSRS. P.J. & A.E. DOBELL'S
CATALOGUE of AUTOGRAPH LETTERS, No.24,1923.

86 CHAMBERS (Robert, Founder of the famous Publishing Firm) A.L.S., 2 pp., 4to, Edinburgh, March 28, 1838, addressed to Leigh Hunt, a most interesting letter, Robert Chambers introduces by this letter Alexander Ireland, who later was to publish a bibliography of Leigh Hunt, with address and seal, 15s.

"A young friend of mine, who often reads and converses upon your works with me, and is, though in business, capable of appreciating their thought, fancy, and benevolence, is about to visit London; and I have thought of gratifying both him and myself by commissioning him to take this letter to you, . . . My friend's name is Ireland; he is the son of an eminent Edinburgh patriot, and an excellent young man, setting aside all regard to literary taste and philosophical principle. Next to Lamb, I believe you are his favourite author", etc.

EDMUND GOSSE.

Coventry Patmore. (Literary Lives - Hodder & Stoughton) 1905, 80, 7 $\frac{1}{2}$ " x 5 $\frac{1}{8}$ " pp. VIII + 252.

JOURNALISM, HISTORIES OF.

THE HISTORY / of / BRITISH JOURNALISM. /
 from the / FOUNDATION of the NEWSPAPER PRESS in
 ENGLAND, / To the REPEAL of the STAMP ACT in 1855, /
 with / SKETCHES of PRESS CELEBRITIES. / by / Alexander
 Andrews / In two Volumes. / Vol I. (or Vol. II) / with
 an Index/ London: / Richard Bentley, New Burlington
 Street, / Publisher in Ordinary to her Majesty. /
 MDCCCCLIX. //

8^{vo}. 7 $\frac{3}{4}$ " x 4 $\frac{7}{8}$ "

Vol. I. i-viii + 1-340)

Vol. II. i-iv + 1-366)

NOTE. This, though its subject-matter is disorderly
 arranged, is valuable for giving a full account of the
 journalism of Hunt's period, and the personalities
 that controlled the various newspapers. It renders
 full justice to the work of the Hunts and by its de-
 tails upon numerous prosecutions and their causes allows
 the student of The Examiner to comprehend the forces
 that were arrayed against it.

ENGLISH NEWSPAPERS / Chapters / in / THE
 HISTORY of JOURNALISM / by / H.R. FOX BOURNE / etc.
 etc. . . . / In Two Volumes / Vol. I. (or II.) / LONDON /
 Chatto & Windus, Piccadilly / 1887 //

8^o. 8 $\frac{5}{8}$ " x 5 $\frac{9}{16}$ ". Vol. I. i-xvi + 1 - 392; Vol.

II. i-x + 1-390 + Index 391-414.

NOTE/

NOTE. Vol. I contains a short but clear account of the part played by the Hunts in journalism. The Examiner and its Prosecutions receive excellent treatment and the discussion of the general relations between editors and the governments of the day is of great value. Hunt's Indicator and London Journal (1834-35) receive cursory treatment.

THE NEWSPAPER PRESS; its origin, progress and present condition. / JAMES GRANT. 3 Vol. 1871-2; Supplementary Volume 1874.

NOTE. This gives a good account of The Examiner and fully acknowledges the greatness of its editor.

ESCOTT, T.H.S. Masters of English Journalism
1911.

NOTE. This contains a chapter upon Hunt.

THE / MANCHESTER GUARDIAN / a Century of History / by William Haslam Mills / London / Chatto and Windus 1921 // 8⁰, 8 $\frac{3}{4}$ " x 5 $\frac{1}{2}$ ", pp. XII+148.

NOTE. This relates how John Edward Taylor, the founder of the Manchester Guardian paid a visit to Hunt in Horsemonger Jail. He was then a young man, interested in the Liberal Movement. He speaks of Hunt as "a very interesting and agreeable young man, and, all things considered, quite as comfortable as can be expected".

MEYNELL ALICE. See 'The Second Person Singular and Other Essays' in Article entitled 'A Hundred Years Ago' . p. 68.

MINTO. Manual of English Prose Literature. pp. 534-545.

MAUROIS.

ANDRÉ MAUROIS / ARIEL / OU / LA VIE DE
SHELLEY / Paris / Bernard Grasset / 61 Rue des Saints-
Peres / 1923 //

pp. viii+358. 8° $7\frac{1}{8}$ " x $4\frac{9}{16}$ "

TRANSLATION. Ariel, A. Shelley Romance. Translated
by Ella D'Arcy. 8^vo John Lane 1924.

NOTE. This romance has a few references to Hunt.
It is very humorous but not very accurate upon Byron's
treatment of "la tribu des Hunt".

H.C. ROBINSON.

DIARY, REMINISCENCES, and / Correspondence /
of / Henry Crabb Robinson, / Barrister-at-Law, F.S.A. /
Selected and Edited / by / Thomas Sadler, Ph.D. /
In three Volumes - Vol. I. (or II. or III.) / London; /
Macmillan and Co. / 1869 //

8°, $8\frac{3}{4}$ " x $5\frac{5}{8}$ ".

NOTE This is important for catching the atmosphere
of Hunt's time and circle. The writer was no lover
of Hunt.

BLAKE, COLERIDGE, WORDSWORTH, LAMB, etc.
being Selections from the Remains of Henry Crabb Rob-
inson, Edited by Edith J. Morley. 1922 (Manchester
University Press and Longmans) pp. XXIV + 176. This
contains two references to Hunt.

SAINTSBURY GEORGE.

Craik's English Prose. Selections. Vol.V.

Short Article with Selections.

New Monthly Magazine. 1825. XIV. pp. 599-600. A

Schoolmaster of the Old Leaven. Almost certainly

Hunt's. See also Athenaeum. Oct. 1st, 1920.

TALFORD.

FINAL MEMORIALS / of / CHARLES LAMB; /
 consisting / chiefly of his letters not before pub-
 lished, with / Sketches of some of his companions /
 by / Thomas Noon Talfourd, / one of his executors. /
 In two Volumes / Vol. I (or II) / London: / Edward
 Noxon, Dover Street. / 1848 //.

NOTE. This contains many references to Hunt, but, as
 he was in 1848 still alive, he is not treated in de-
 tail.

THEATRE.

TWO PAPERS; A theatrical critique, and
 an essay (being No. 999 of the Pretender) on sonnet-
 writing, and sonnet-writers in general, including a
 sonnet on myself; attributed to the editor of the
 Ex - m - n - r. Preceded by proofs of their authen-
 ticity, founded upon the authority of internal evidence
 London! 1819. 8^{vo}.

(A furious attack on Leigh Hunt, one of
 whose theatrical notices is parodied).

NOTE. Not seen. Entry is taken from Robert W. Lowe's
 "Bibliographical Account of English Theatrical Litera-
 ture from the Earliest Times to the Present Day".
 (John C. Nimmo, 1888).

NOTE. /

NOTE. Thornton Hunt, Leigh Hunt's eldest son adopted the career of journalism and afterwards became helpful to his father in placing articles. The columns of the journals with which he had some connexion may, therefore, contain articles yet undiscovered. These journals include The North Cheshire Reformer, and The Glasgow Argus before 1840 and after 1840, The Morning Chronicle, The Atlas, The Globe and The Morning Leader.